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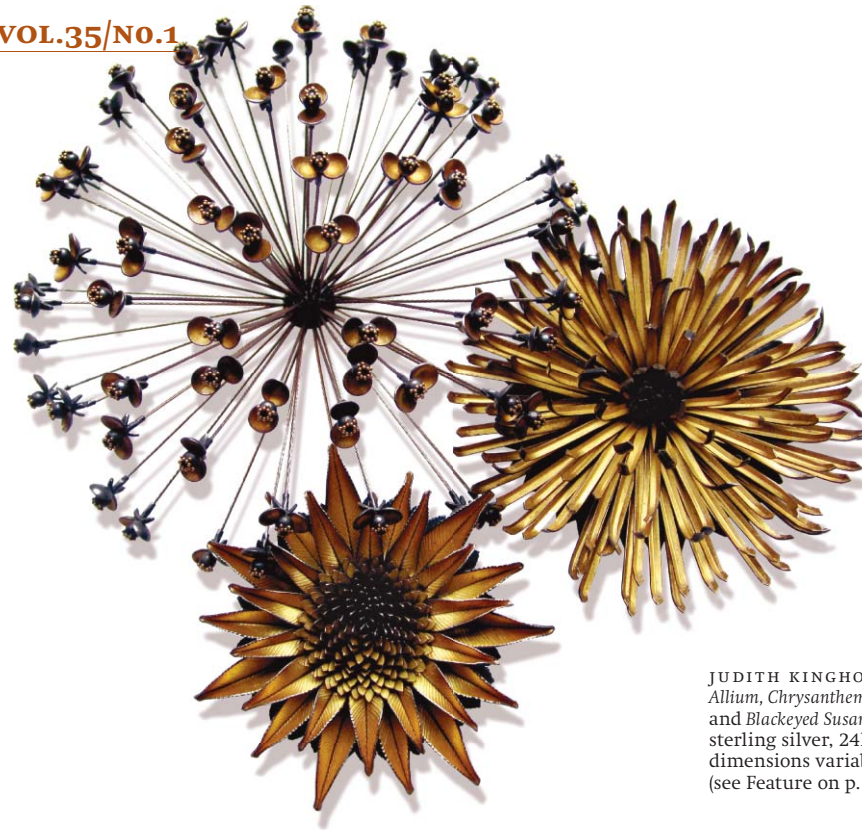

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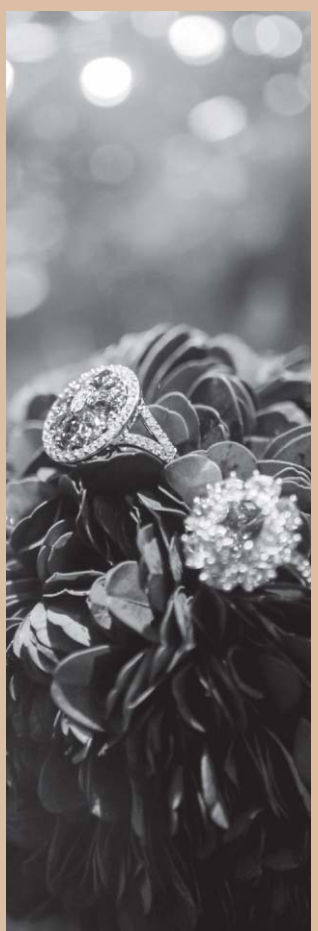

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FOREWORD

THE FOUR FEATURE artists in this issue of *Metalsmith* all make a virtue of diversion, letting themselves be gainfully swayed by the unexpected. Whereas their resulting works may vary—from polished metal purses to glued found-object brooches—they're all keenly receptive to new artistic prods and to the winding path that art can take.

Motion and collaboration fuel the work of cover artist Helen Carnac, generating fresh perspectives and spurring innovation inside the studio and out. "Movement leads to thinking and thinking to making," says author Marjorie Simon; "…Spiraling around, never quite stepping in the same river twice." Simon aptly cites the river adage of Heraclitus, who also declared "all is flux."

The jewelry of Lisa Walker thrives on creative flux or, as she prefers to call it, the principle of "Sometimes." Walker works in the present with what is at hand, challenging notions of craftsmanship, permanence, and material hierarchy. Without a roadmap, she avails herself of the world of possibilities.

Judith Kinghorn and Wendy Stevens both took a detour from other careers. Kinghorn came to jewelry only after practicing interior design, raising a family, and owning a transit company. Once committed to metal, her work evolved from shiny to matte, architectonic to organic, before reaching its current evocative state.

Prior to becoming a metalsmith, Stevens taught Italian and Spanish. Upon moving to New York she was captivated by the city's ubiquitous sheet metal, which prompted the creation of an accessory line. Forced to begin anew after a studio fire, she arrived at AutoCAD and the perforated patterns that define her present work. Stevens metal handbag line now draws on diverse inspiration, from her daughter's baby bib to binary code.

With an openness to latent sources and a readiness to swerve, Stevens, like the others featured here, gives more truth to Heraclitus: 'If you do not expect the unexpected, you will not find it, for it is not to be reached by search or trail."

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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Published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org

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PRINTER Royle Printing
Committed to using environmentally friendly materials and methods.

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Metalsmith (ISSN 0270-1146) is published both in print and digital formats in January, March, June, August, and October by SNAG, PO Box 1355 Eugene, OR 97440, 541-345-5689, www.snagmetalsmith.org.

Membership rates $85/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $25/year and up.

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The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

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Artist Diane Falkenhagen's Texas studio — destroyed by flooding during Hurricane Ike, 2008

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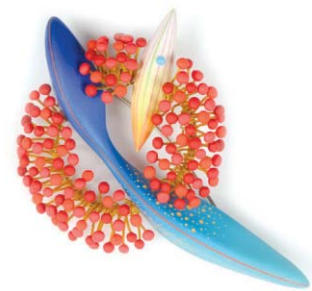

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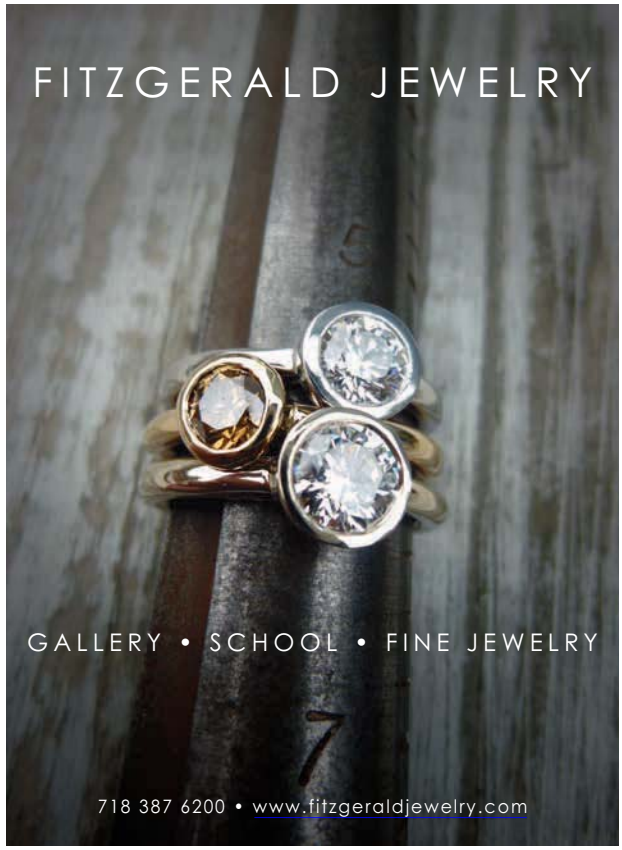
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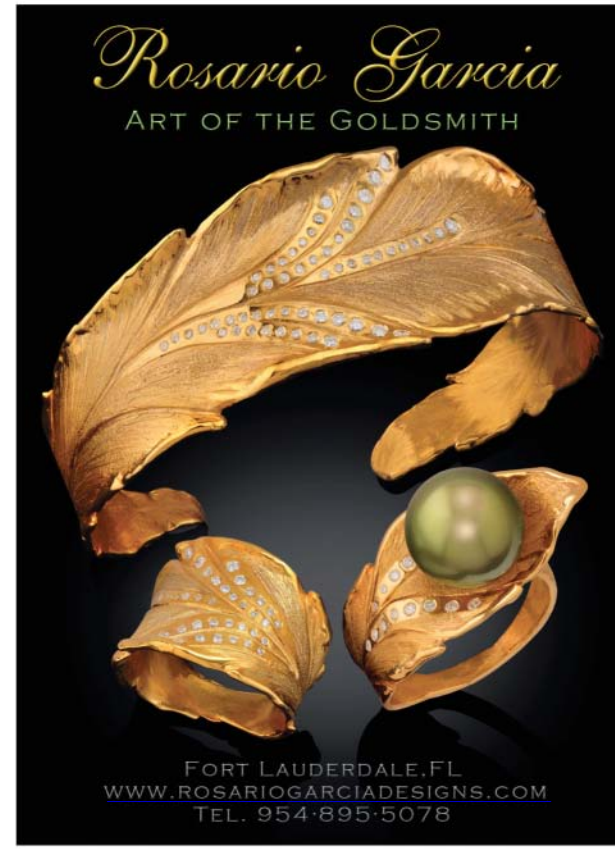
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The Medium is the Message

BY ANDREA DINOTO

Mineral Ring, 2013
AGTA Spectrum Award recipient
18k gold, emerald crystal,
colored diamonds

THE TAG LINE "sustainably beautiful," of Dawes Design, suggests that the use of responsibly sourced gold and gemstones serves to enhance Jennifer Dawes's jewelry line. But for Dawes, the phrase goes deeper. Her materials are linked inextricably to a moral imperative, one that informs her entire lifestyle. The California-based artisan, who is a board member of Ethical Metalsmiths organization, talks about sustainability as a calling of sorts. Her "coming-to-God moment," she says, occurred around 2005, when she realized that by focusing exclusively on aesthetics she was "losing the meaning" of what she was doing as a jeweler. By using recycled gold and conflict-free gemstones whenever possible, Dawes realized she could infuse her business with the same "morals and values" she lives by. "It was a natural turning point," says Dawes, who shares a 1906 farmhouse in Sonoma County with her husband, who is a contractor, and their two children. Their property, a long, narrow acre, houses her studio, workshop and showroom, plus offices and a garden in which she grows bushels of heirloom tomatoes every year. In line with their environmental concerns, Dawes and her husband installed geothermal heating and air conditioning systems and solar water heaters, and both drive biodiesel cars.

Dawes came to jewelry through a diverse course of studies that included California

Jennifer Dawes (far right) with members of her design team.

Dawes realized she could infuse her business with the same "morals and values" she lives by.

College of the Arts, the Interlaken Center for the Arts in Michigan, and the Boston Museum School. She has experience working in both structural metal and blacksmithing, and especially treasures a workshop with Lisa Gralnick at Haystack Mountain School of Crafts that kept her focused on the sculptural aspects of design. But Dawes credits a six-year stint as head bench jeweler for Katherine Aberle, known for her Celtic-themed work, with teaching her the "actual mechanics" of the jewelry business; i.e. pricing, presentation and the importance of developing diverse yet easy-to-produce lines.

Dawes Design now employs four people, two full-time for administration, sales and bookkeeping. Dawes makes all the jewelry herself, with one assistant, although casting and stone-setting is done out of house. She reports that her early work "was at first very conceptual" with kinetic elements and "crisp Germanic lines." But in opting for delicately colored stones—rose cuts and full cuts—set in hand-worked gold, Dawes has softened such austerity to produce 20 different collections designed to be stacked and combined in myriad elegant variations—her signature design concept. "Each collection poses different challenges," she says, "and they all work together. It's magic!" Unique among her lines, which range from modernist to ancient-inflected, is the "Mineral" couture collection, featuring unusual colored stones acquired directly from miners and cut in a half-facet/half-natural mode. Dawes's designing talent was rewarded in 2013 when a triple necklace of 18 karat gold chain combined with emerald, aquamarines and diamonds won the AGTA (American Gem Trade Association) Spectrum award in the "Fashion Forward" category.

Through her commitment to sustainability, Dawes has developed a like-minded clientele. She describes them as women and men ages 27 to 45, "intelligent and savvy and with an amazing conscientiousness about the world." Potential buyers get to know her through

Asymetrical Draping Necklace,
AGTA Spectrum Award recipient
18k yellow gold, emeralds,
aquamarine, diamonds

An assortment of stackable
stone rings

Google searches, word of mouth, trade shows, trunk shows and the 45 stores in 23 states that carry Dawes Design jewelry. (Her e-retailers include New Twist and the estimable Sundance Catalogue; she also sells directly though her own website). Dawes makes a point of familiarizing salespeople with the sustainable aspect of her collections, either in person or by referring them to her web pages, which contain information on sourcing companies and organizations. Green Gem Foundation, for example, promotes the development of sustainable gemstones; Umicore, established in 1914, is one of the world's largest metal recycling companies. When it comes to ethical sourcing, she points out, diamonds are particularly problematic. After years of exploring alternatives, Dawes now obtains small diamonds from the fair-trade Argyle Mine in Australia, which she says is a rare "known" source. Her larger stones, she says, come from a certified recycled and fair-trade company that buys from refiners and breakout companies, then recuts stones. "Etruscan" is Dawes's newest collection, and one she calls "completely transparent" as concerns sourcing. "I know where all the gold and all the diamonds come from," she says of the delicate rings, which her lyrically written web copy describes as featuring "uniquely cut diamonds that come from origins both known and renowned."

Dawes's concern for sustainability extends to packaging. She uses locally grown bamboo to make simple, elegant containers for her jewels. As she points out, it's a "totally sustainable" solution.

Andrea DiNoto is a New York-based writer on art and design.

Furthermore:
www.dawes-design.com

Pat Flynn
Room to Grow

BY PATRICIA HARRIS AND DAVID LYON

PAT FLYNN GREETS US at the door of the modest barnlike structure in the hilly woods behind his High Falls, New York, house. "This is the neatest the studio has been in years," he says, half cheerfully, half apologetically. It is the end of July, and only the third day Flynn has spent in his newly enlarged workspace.

Over the last year, Flynn and his contractor effectively doubled the size of the studio, adding another room with big windows and a skylight, and a treetop porch so he could enjoy the forest of the Mohonk Preserve that abuts his property. But Flynn's not done yet. He expects to install a gas-fired forge under the new room to take the place of the firebox and torch setup he has used for years. He looks forward to separating the noisy, dirty work of forging from the fabrication and finishing rooms.

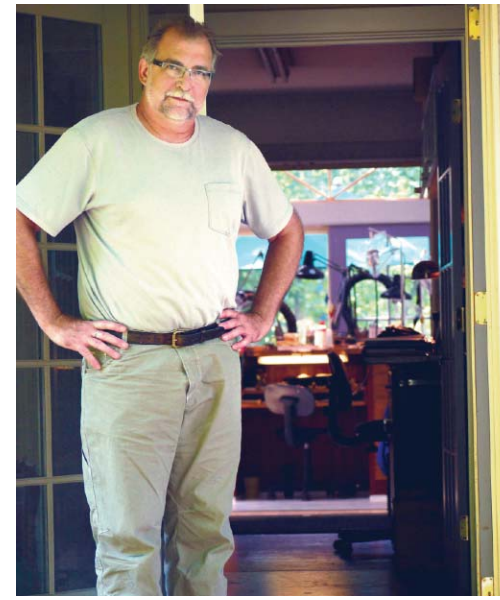
It was worth the effort. "I hope to be on this property forever," Flynn says. He became familiar with the mountain towns west of the Hudson River when he came to SUNY New Paltz to earn a BFA in gold and silversmithing in 1979. Fifteen years ago, he returned to the area after a few years in Maryland and bought the 1940s Cape Cod–style house he still occupies. It had been a "party house," rented to college students over the summer.

At first, Flynn worked in the unheated raw space upstairs. In 2005, he built the original studio, designed to look like an old barn that had been on the property for years. Studio in place, he renovated the house. "I buy really nice furniture for my cats," Flynn says with a laugh. "I'm in the studio all the time."

There are certainly worse places to spend the day. Flynn and studio assistant Maureen Lester follow the changing seasons on the woodsy property and watch for the birds, deer and black bear who are attracted to the grassy lawn and bird feeders.

Flynn has a steady stream of work and laments that "there is so much stuff that just never gets done." He recently hired a new assistant to replace Lester, who has been with him since 2008, but is getting married and moving to Baltimore to work in the studio of Rebecca Myers. Now that the studio addition provides extra space, he hopes to hire a second assistant as well.

Triangle Brooch, 2012
iron, 18k, 18k palladium white and 22k gold, diamonds
2 ¼ x 1 ¾ x ¼"
PHOTO: HAP SAKWA

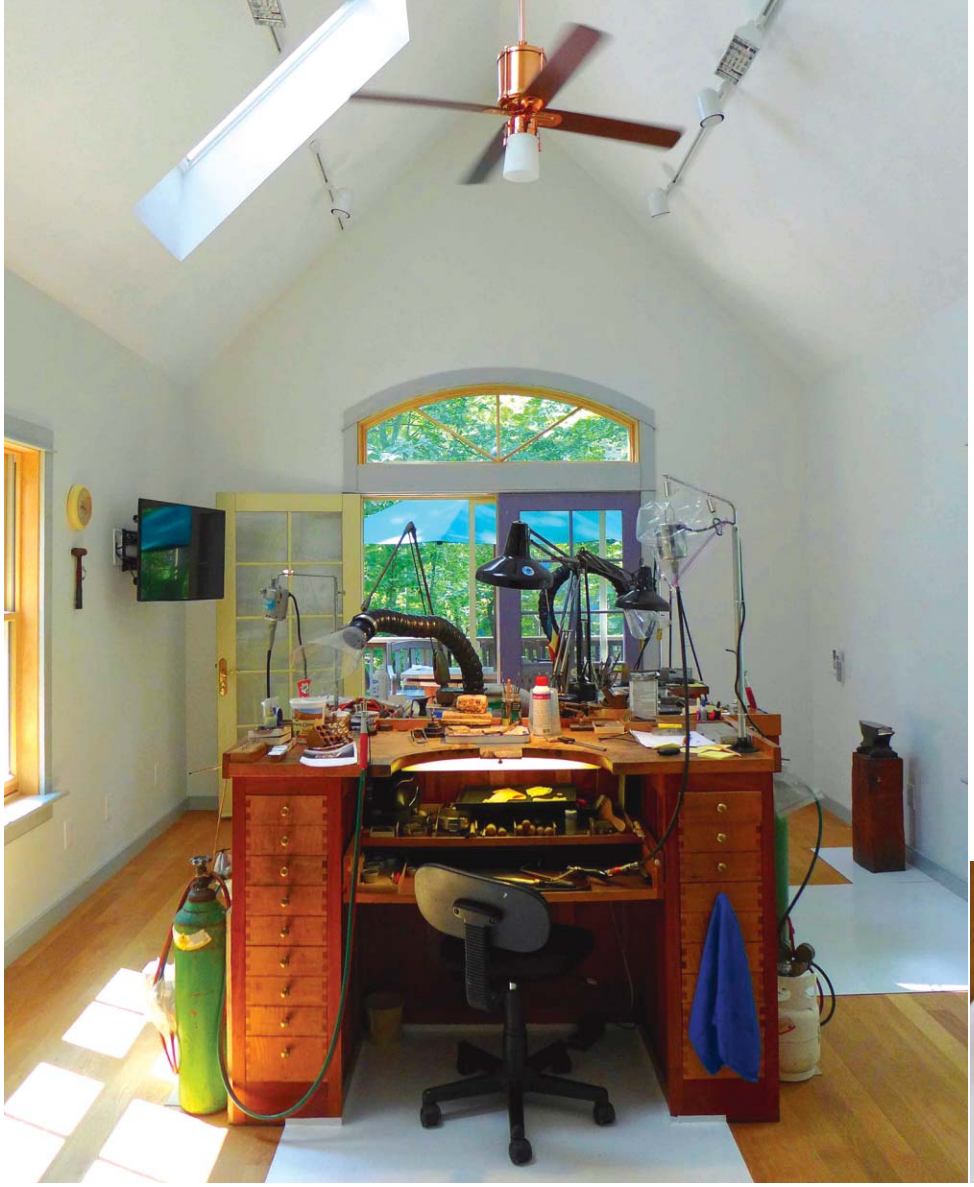


Pat Flynn in the doorway of his studio in High Falls, New York.

Over the years, Flynn has taught, assisted in the studios of other artists and spent several years as a jewelry store bench jeweler. He also participated in several of the larger craft shows to, as he puts it, "figure out wholesale, retail and galleries." Although the shows gave him broad exposure, they proved to make less and less economic sense. "Little by little I dropped things and just concentrated on my work," he says, noting that he has built up a network of galleries that represent him.

Flynn's jewelry is characterized by an aesthetic tension between humble and refined materials. His iron structural elements often have at least partial gold surfaces or may be set with precious stones. "I've never wanted my work to be expensive, but it gets that way with labor and the cost of materials," says Flynn. He is proud that some of his pieces are owned by museums — the Art Institute of Chicago, the Metropolitan Museum of Art, the Smithsonian's Renwick Gallery, among others — "but it's better if it's out there being worn. I own a few of my own pieces, but mostly they go out into the world," he says. Sometimes they come back for refinishing or repair, and Flynn is happy to see them. "It means they're being worn."

Flynn works in series, which allows him to refine an idea, technique or design. "I don't make castings," he says. "I pick up my big hammer every time and go to work." About a decade ago, Flynn did a series of mosaic tile compositions, and he has begun to revisit mosaic as a design technique. "I'm taking a



Jeweler's bench in the studio's new finishing room

A mosaic bracelet in progress

different approach this time," he says. "The work is more fluid, less 'tended-to.'" He is paying special attention to the texture so the gold will flow into the scraped, scratched and etched surfaces of the enameling iron that he uses as his base material. The new mosaic work is subtler than some of his other series. "They're not always easy to find homes for," he says.

Even after a few days, Flynn is pleased with the new studio layout. The front room (the original studio) is now dedicated to rough work. Much of the time he can be seen (and heard) standing at a sturdy upright bench, hammering iron on an anvil, flaming it quickly in a firebox and then pounding some more. When a piece is formed, it moves into the new back room with its custom-built benches, big windows that flood the space with daylight and comfortable chairs.

Although he only presses his assistant into service five days a week, Flynn is in the studio every day. "Sometimes I'll do patina work at night," he says, "or just sit and set stones, getting into a zone." By day, when Flynn isn't fabricating in the front room, he's ensconced at his bench at right angles with his assistant's bench. They stream music from Pandora or listen to National Public Radio—or switch on the television to epic programs on the History Channel or (Flynn's guilty pleasure) an automobile auction show.

"I'm happy to walk into my studio in the morning and go to work," Flynn says. "This is where I'm supposed to be."

Patricia Harris and David Lyon are writers and critics based in Cambridge, Massachusetts.

Furthermore:
www. patflynninc.com

Seoul, Korea
Growing Strong

BY YONG-IL JEON

AS AN INTERNATIONAL city with a population of 10 million, Seoul, like other mega-cities today, is not easily described in a few words. Seoul was the capital of the Choson Dynasty, the last kingdom on the Korean peninsula, for 500 years, until the beginning of the 20th century. It has remained the heart of Korea throughout the modernization of the last 100 years. The political and cultural changes that Seoul went through during the last century were very complex. Colonization by Japan in the first 40 years of the 20th century resulted in a rupture from centuries of tradition. Seoul also witnessed the Korean War shortly after independence following World War II; as a result of the war, Korea became and remains the only strictly divided nation in the world.

As the capital of the Republic of Korea, Seoul has experienced military dictatorship and rapid economic growth, along with the influence of western culture and lifestyles. Seoul is a giant matrix woven from many skeins, ranging from the emergence of American culture, Christianity, and capitalism; into the cultural foundations of Buddhism and Confucianism, and later European socialism; to retro-movements of nationalism and traditional culture. To artists, Seoul is an intricate, ironic and dynamic city.

HYUN-SEOK SIM
CamerAg21 (35mm camera), 2007
sterling silver, glass, steel, 20k gold
3 ¾ x 2 ⅛ x 3"

Yujin Lee grew up in Busan, the second largest city in Korea, but as many young artists in Korea dream of doing, she moved to Seoul to attend college and graduate school and remains there working as a studio jeweler. Her studio is located in Sindang Art Place, which is one of the artist residency programs that the city of Seoul provides to support young artists. This studio cluster was developed from an old street mall and now has 40 studios occupied by 60 artists who work in various

Yujin Lee in her studio at Seoul's Sindang Art Place

craft media such as metal, ceramic, and fiber. Artists are selected through open competition and can rent a studio for $30 a month for one year. Lee, an animal lover, has been making jewelry with bird themes since graduating. She is a good example of a young metalsmith hustling in Seoul, selling three or four works a month through an art shop downtown and online stores, and participating in approximately five group exhibitions each year.

Sooyeon Kim, unlike Lee, studied at Washington State University and RISD in the U.S., and has worked in her apartment in downtown Seoul since returning to Korea in 2010. After a three-year break from working due to marriage and having a child, she is now able to spend more time in her studio. Korea has a long history of metalcraft; however it was only in the 1980s that the modern education system was organized by the first generation of metal artists and educators who had studied

It was only in the 1980s that the modern education system was organized by the first generation of metal artists and educators who had studied abroad.

abroad. They returned to Korea and started teaching at major universities in Seoul, introducing techniques and aesthetics of contemporary metalsmithing and jewelry through education and also their artwork. These international influences merged with traditional practices to evolve into contemporary Korean metalcraft. Kim would be considered in the third generation of such artists.

A number of metalsmiths in Seoul make functional objects such as tableware and furniture, and small sculptures. Jun Park has been working as a metalsmith in Seoul since finishing his graduate study ten years ago. Park's fine art works address social issues through surrealistic imagery and are favored by collectors rather than the usual consumers of metalwork and jewelry. For this reason, Park prefers art fairs to shops because of the direct contact with the public. The annual Craft Trend Fair organized by the Korean Craft and Design Promotion Foundation is an event that all young metalsmiths in Seoul strive to participate in. Artists selected through competition receive free booth space at the four-day event each December, and there is a 30 percent commission on sales. Korean artists of all craft media hope that the Craft Trend Fair will grow to become like SOFA in the U.S. and COLLECT in England.

Among the many art/craft shops in Seoul, most sell low-priced traditional craft products for tourists and only five or six offer unique art/craft work by contemporary artists. Craft Ahwon, run by Injeong Roh, is one of them. The majority of the items in this shop are decorative home furnishings created by her sister, though there are also many pieces by other contemporary metalsmiths and jewelers. They have also recently opened a gallery space for young artists. Craft Ahwon is a popular place not only among Koreans but also Japanese customers and increasing numbers of Chinese visitors who seek contemporary metalwork.

Hyun-seok Sim, an internationally known metalsmith and jeweler, sells primarily modern jewelry through Craft Ahwon. Though Sim is an excellent jewelry maker, his handmade cameras have earned him international recognition. The cameras can be used to take pictures with film and are one of the finest examples of craftsmanship from metalsmiths in Seoul. In 2001 a gallery in Seoul specializing in photography held

JUN PARK
Rolling the Millstone, 2007
copper, brass, doll's eye, music box
height 7 ½"

SOOYEON KIM
Vienna and Mirabell Garden (brooch), 2013
photograph paper, epoxy resin, fine silver
height 2 ¾"

Craft Ahwon, located in northern Seoul, shows and sells works by contemporary metalsmiths and jewelers

Metalsmith and gallerist Miwha Oh in her Gallery O

"Ornament and Illusion," held in 2013, was the first contemporary jewelry exhibition in the National Museum of Modern and Contemporary Art, Korea

In spite of these difficult conditions, the talent and passion of so many young metalsmiths in Korea is creating some success stories.

an exhibition of his cameras, alongside pictures taken by four photographers who used them. Sim's work has been exhibited in Japan, Australia and Sweden, and is also included in the recent exhibition "Multiple Exposures" at the Museum of Arts and Design in New York.

While Craft Ahwon deals with a wide range of metalcraft, the compact Gallery O, founded by Miwha Oh; features the highest quality of contemporary jewelry by Korean and international artists. Oh, a jeweler herself, has operated the gallery for 12 years and has a workbench in the corner to create her own work or repair pieces for customers. Numerous contemporary jewelry pieces stored in drawers offer the opportunity to compare work by artists in Seoul with that of internationally established artists.

As the number of young jewelry artists grows, the National Museum of Modern and Contemporary Art held the first contemporary ornament exhibition in 2013. I was commissioned to serve as guest curator, and invited 44 Korean jewelry artists for this major exhibition. Half of this group were artists ranging in age from 30 to their early 40s who have emerged in the last ten years. The exhibition introduced new aspects of contemporary jewelry to a large audience through experimental work that reflected international movements, particularly through various nontraditional materials. In 2014 the MMCA hired a curator who specializes in craft for the first time.

The mayor of Seoul, Won-soon Park, was reelected in June 2014 and promised to build a craft museum as one of his campaign points; all metalsmiths in Seoul are hoping this promise will come true.

Hyunsung Kim with his tableware at the Craft Trend Fair 2012

One of many small private museums in the neighborhood of Buk-chon, Seoul, is the World Jewellery Museum. Elaine Kim is an assistant director and curator of this museum, which was founded in 2004 with a collection of about 1,000 traditional jewelry items that her mother, who was married to a diplomat, purchased from all over the world for many decades. Kim majored in jewelry design and museology, and curates two international jewelry exhibitions every year. Another noteworthy private museum related to metalcraft is the Lock Museum. The collection of traditional metal locks and keys reveals the high level of Korea's metalcraft history. The Chiwoo Craft Museum, founded in 2004 by Lizzy Yoo, one of the first generation of modern metalsmiths and educators, also organizes exhibitions, competitions, and seminars for contemporary metalsmiths.

There are approximately ten universities and ten colleges in Seoul that have a metalsmithing and jewelry program. In Korea as a whole, there are roughly 40 programs producing metalsmiths and jewelry designers. Though not all students from these programs become studio artists, a great number of graduates have high potential. However, they must withstand the disadvantages of an art world that generally elevates fine art, and learn to survive in a narrow market. In spite of these difficult conditions, the talent and passion of so many young metalsmiths in Korea is creating some success stories. For example, Hyungsung Kim is just finishing his graduate study at Hanyang University, and has risen as one of the hottest metalsmiths in Seoul by showing his handmade tableware in various exhibitions and art fairs. This is a meaningful sign that there is a new market for tableware made by independent designer-makers rather than through mass production. There are also remarkable international achievements of young Korean metalsmiths at events such as the Silver Triennial International in Hanau, Germany, a respected competition for silversmithing. Miwha Joo won first prize in 2007, and in 2010 Ja-kyung Shin won the first and Dong-Hyun Kim received the second prize. These achievements have been a great inspiration for other young metalsmiths and nourish the contemporary metalcraft field in Seoul, and throughout Korea.

Yong-il Jeon, a professor at Kookmin University, Seoul, writes on craft issues and works as an independent curator.

Translation by Dukno Yoon

DONGHYUN KIM
Watering, 2010
sterling silver,
7 7⁄8 x 6 x 4 3⁄4"
Second prize work in Silver Triennial International 2010 in Hanau, Germany

Beads Columns in the World Jewelry Museum: a display of 150 multi-colored beaded necklaces

Into the Cave

BY LAUREN FENSTERSTOCK

I RECENTLY WOKE in the middle of the night with the realization that I may have believed a lie for more than 30 years. It never occurred to me to question a story of my youth. But I suddenly became aware of how childish this narrative sounded. It all started in the early 1980s, when I was a camper at a nature preserve in New York state, back in the days before cell phones and liability suits, in a time when the teenage counselors let us essentially run wild. I remember playing in the deep woods of the camp, where I came upon a large rock formation. Through the eyes of a six-year-old, it appeared an insurmountable wall, with its foreboding surface penetrated by a single dark mouth. My friends and I repeatedly returned to that spot in the woods, but the mystery of the place always sent us running back to safety. "That is the cave of the Leather Man," I recall being told by one of the counselors. "There's a hermit who lives in that cave. You will recognize him if you see him because he wears a suit made entirely of leather and he carries an axe. Even his *cheek* is made of leather!" The counselor explained that his face had worn away from a lifetime of chewing tobacco. We were dared to enter the cave, but not one among us was brave enough.

As I recently began to research natural caves and artificial garden grottos for a new body of artwork, the story of The Leather Man resurfaced in my mind. Lying in bed on a freezing winter night, I suddenly realized this tall tale was probably not true. "They made that up! To scare us!" I thought, feeling mortified. I crawled out of bed in the chill darkness and wandered over to my computer. With trepidation, I typed the words "The Leather Man's Cave" into the browser. I expected to be confronted with a trove of listings for raunchy nightclubs, but lo and behold: I found my man.

I discovered that the real Leather Man lived in the Northeast in the period following the Civil War. Although of disputed origins and unknown name, the Leather Man was a well-documented figure whose movements were widely reported in local newspapers. He did wear a suit of leather, which weighed 60 pounds and was crudely stitched from discarded leather scraps, boot tops and laces. Sadly, my research also uncovered that he suffered from oral cancer, which eroded his lip and portions of his face. This was certainly the result of his infamous tobacco habit, and likely the source of his erroneously reported leather cheek. What surprised me most, however, was that *my* Leather Man's cave was not unique. In fact, this mysterious individual had multiple dwellings. He established a network of 34 caves and shelters, spaced approximately 10 miles apart, in a 365-mile loop that stretched through New York and Connecticut. Each day he would walk from one shelter to the next, in a cycle that took 34 days to complete. He trod this continual path for six years. His schedule was so precise

View from inside the Leather Man Cave, Ward Pound Ridge Reservation, New York

The Old Leather Man, photographed at the Bradley Chidsey House Courtesy the Branford Historical Society, Connecticut
PHOTO: JAMES F. ROGERS

The garden grotto merged aesthetics with nature and a heavy dose of etiquette.

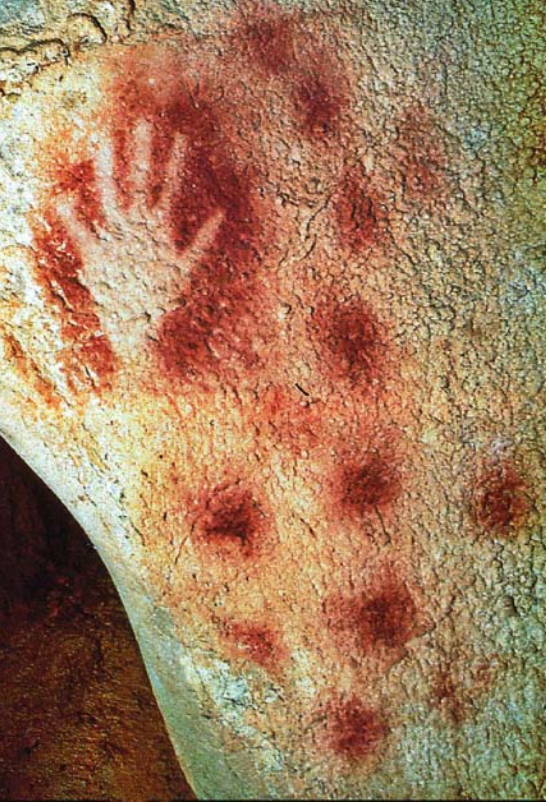
that shopkeepers—who would often leave rations for him—would mark their calendars with the exact date and time they could anticipate his next arrival in their town.

Why would anyone undertake this thankless progress with such precision and clocklike regularity? I imagine a wanderer would prefer an aimless, intuitive path, not this obsessively regimented one. Thinking back to my research on caves, I realized that in the case of the Leather Man, the cave served as a place of retreat for an individual who could not or would not participate in organized social life. Astoundingly, in the place of social order, The Leather Man enacted his own far more obsessive private ritual.

Stepping back a century before the Leather Man's hermetic days, I found a much more social version of cave inhabitation. A huge influence on my own artwork, Mary Delany (1700–88) was an aristocrat widely renowned for her intricate, beautifully cut paper collages of flowers. Delany was also a highly admired designer of decorated garden grottos, a type of artificial cave that was popular in English gardens. Her close friendship with the famed naturalist Margaret Bentinck, Duchess of Portland, put her at the center of England's most influential discussions on the burgeoning fields of natural classification and landscape design. The garden grotto merged aesthetics with nature and a heavy dose of etiquette. These constructed caves were laboriously covered with patterns of shells, minerals, fossils and other curiosities. The creation of such an intricate space required collaboration over many years of obsessive production, as well as an extensive network of trade relations who could procure unique natural specimens. As literary scholar Maria Zytaruk writes, "The grotto, though often represented as a site of withdrawal, was nevertheless the product of social relations." She notes, "In its affinities with the collection, the grotto required investment in the social world." This cultured space blurred the boundaries between indoors and outdoors, creating an elegant gathering place to

SAMUEL HIERONYMOUS GRIMM
Grotto in the Park at Bulstrode, ca 1780
Sketch of the completed grotto designed by Mary Delany for the Duchess of Portland
© The British Library Board

Goldney Hall Grotto, Bristol, UK, mid-18th century
pillared hall with fountains, rock pool, statue of Neptune and Lion's Den, decorated with shells, quartz and rock crystal, approx. 36 x 12'
PHOTO: CHRIS BERTRAM



Hand stencil at Pech Merle Cave, France
ca. 25,000 years BC

admire the handiwork and collections of the grotto's creator. While grottos may have allowed for less formal relations than the drawing rooms of grand estates, as a social space the grotto was still a highly cultured escape grounded in rules of polite society.

Of course ritual was not introduced to cave-like spaces in the 18th century. Almost two millennia earlier, ancient Greek and Roman shrines were consecrated in grottos called *nymphaea* to celebrate water nymphs. Stepping back even further to the earliest traces of human production, our Paleolithic ancestors entered caves to leave marks deep inside the earth. Examples of *finger fluting*—long marks made by dragging fingers through soft clay cave walls—have been found covering entire surfaces of some caves. To imagine their making, one would need to envision every inch of the cave's interior being carefully traced and meticulously touched by human hands. Painted handprints are also common features of the Upper Paleolithic period, which frequently appear as negative forms, made by blowing paint over the hand as a stencil. David Lewis-Williams imaginatively describes the activity of making such a mark in his astounding book, *The Mind in the Cave*: "In the case of negative prints, the paint was applied in such a way that it completely covered the entire hand, and sometimes part of the forearm as well, together with the surrounding rock. The hand thus 'disappeared" behind a layer of paint; it was 'sealed into' the wall." The author suggests that the cave wall may have been understood as a membrane dividing the human world from a spiritual plane. The activities of tracing, touching and visualizing images in the topography of the membrane may have provided the magical means to penetrate the other side.

How does the cave slip between natural, cultural and psychological space?

The Leather Man. Mary Delany. Prehistoric cave art. If one were to propose an arc to connect these disparate habitués of caves, we might at first find it impossible to reconcile their cultural differences. And yet, all of these stories involve the accumulation of time, an abundance of labor, a commitment to precision and the tension of two systems colliding. Do caves innately inspire this particular set of behaviors? Can culture be transmitted over such great lengths of time and space? Is the etiquette of 18th-century grotto activity really a diluted descendant of prehistoric shamanic ritual? How does the cave slip between natural, cultural and psychological space?

As I prepare to spend the next several years attacking these questions in the studio, I feel that I am entering my own cave, deeply wrought with ritual, obsession, labor and the presence of time. I echo my research with the Sisyphean determination of The Leather Man, with Mary Delany's culturally embedded merging of nature and aesthetics, and with the desire to seek transformation by permeating the unknown. As I take my research into the studio, I cover the walls with markings, plans and indecipherable scribbles. The ceiling begins to hang with experiments in the shape of stalactites. Like a stalactite, the slow dripping of time and substance accumulates, beginning to form something we cannot yet predict.

Lauren Fensterstock is an artist whose works explore the history of garden design through drawing, sculpture, and site-specific installation.

LAUREN FENSTERSTOCK
Stalactite/Stalagmite, 2014
shells, mixed media
9 x 3 x 3'

La Camisa, 2011
etched stainless steel, powder coated finish, leather
8 x 14 x 1 ¼"
PHOTO: KATE LACEY

Wendy Stevens

Industrial Chic

BY ANDREA DINOTO

Lace Clutch, 2012
etched stainless steel, leather
4 ⅜ x 7 x 1 ¾"
PHOTO: STUART TYSON

Penne Purse, 2010
etched stainless steel, leather
4 ¼ x 9 x 3 ⅓"
PHOTO: CAREN DISSINGER

Button Bag, 2013
etched stainless steel,
steel cable, leather
5 ½ x 5 ½ x 3"

A WENDY STEVENS HANDBAG is as much an architectural construction as a piece of handheld jewelry; as much a fashion accessory as a freestanding object of inspired design. For these seemingly contradictory reasons, you won't find her exquisitely engineered, pierced metal creations in stores where trendy, high-fashion bags are sold. "I'm not in handbag departments," Stevens affirms, "because my work is not related to anything in the handbag realm." Indeed, Stevens's bags are works of functional art offered in museum shops and jewelry stores, as well as, surprisingly, fine-craft furniture galleries.[1] She also shows her work at prestigious craft fairs, and at annual design shows in New York, London and Paris. Clearly, her bags have extraordinary crossover appeal, so much so that one upscale Denver florist bought several of them to use as display containers for flowers. And Stevens reports that although Takashimaya, the luxury department store, which closed in New York in 2010, sold hundreds of her pieces (at first they were displayed with jewelry) "they could never pinpoint who my customer was."

Apparently, what diverse buyers do commonly experience, upon encountering a Stevens bag, is a coup de foudre, i.e. love at first sight. A "Wendy" bag is like no other, except for the fact that you can put things in it—essentials, like a cell phone and credit cards in the smaller clutch and wallet versions, but also glasses, and, well, whatever, in the more commodious satchels and totes—although no gym clothes, please.

Each of Stevens's 35 to 40 different bags is a sculptural form distinguished by a particular pierced (or in a few cases, embossed) motif. She creates her patterns using a computer-aided design program; the actual piercing is accomplished by means of an industrial etching process, which, Stevens explains, "also has application in the aerospace and computer circuit industries." She works alone, in a 2,000-square-foot studio-workshop adjacent to her home in a rural area about 45 minutes outside of Philadelphia. In addition to her computer, the airy workspace houses and tools essential for shaping and surface finishing, including hand rollers, brakes, and presses, plus metal stakes used in the assembly process for joining the leather gussets to the metal forms. There's also a nifty red forklift to transport heavy stacks of metal sheets around the shop. "A lot of my equipment," says Stevens, "is what you'd find in a place that makes gutters and roofs."

On the day of my visit, Stevens had set out examples of finished or in-progress bags in what amounted to a stunning group portrait in which individuals vied for one's attention. Gleaming rivets are hand-set against satin-finished steel. All are hinged at the bottom and many have magnetized closures, but those with clasps or latches feature sleek, bespoke hardware produced to Stevens's specifications by artisans outside of Bologna, Italy, and with

"A lot of my equipment," says Stevens, "is what you'd find in a place that makes gutters and roofs."

iPhone holder, 2012
etched stainless steel, leather
4 ¾ x 2 ¾ x ⅝"
(fits the iPhone 4 and 5 series)
PHOTO: STUART TYSON

whom she communicates in fluent Italian. A few bags have handles made of industrial cable. The *Button* evening bag, for example, nonetheless achieves astonishing elegance, given its materials. There is no part of Stevens's operation—including packaging—that is not meticulously thought out and executed, with the result that each bag impresses with a certain purity of design and inevitability of form. Her bestseller, of which she's sold about 1,000 units in stores and on her website, is the crossbody iPhone slip case (lace-patterned, if you wish) which accommodates the 4- and 5-series phones, keeping them hidden but accessible. It's a clear-cut case of a designer adapting to modern life, with Stevens demonstrating that fashion, function and cutting-edge technology can happily co-exist.

How Stevens came to develop her unique urban-industrial aesthetic is a story as counterintuitive as the designs of the bags themselves. She never went to art school, nor did she grow up thinking of a career as a designer. Instead, she initially pursued a love of languages—specifically Italian and Spanish—which led to a first career in the late 1970s teaching a bilingual program in California public schools. Eventually, citing unreasonable workloads, and the reluctance of the state administration to pay for the program, she became disenchanted and around 1980 decamped to New York City. "I had friends in the art crowd," she says, "performers, painters. I had never made anything and had no idea what I was doing, just trying to survive."

Baguette, 2007
etched stainless steel, leather
2 ½ x 4 ¾ x 1 ¼"
PHOTO: STUART TYSON

Stevens became enthralled by the city itself, particularly the sheet metal everywhere—on the street, in phone booths, at building sites, and piled up for sale along the Bowery and Canal Street. "I loved all that," she says, "but I didn't know it until I got to New York."

"The challenge for me," she says, "is to take a piece of sheet metal and make it look feminine, tactile."

Riding the subway every day to a job she hated, Stevens became fascinated with what sorts of bags people carried, and her first project, with a friend, was a wearable wallet made out of some copper she'd found.

In 1983 or thereabouts, she sold her first hand-pierced metal bag collection to Henri Bendel, and her new life as a designer was launched. Admittedly, it was at first a bumpy ride, as she struggled to learn about metals and methods of fabrication, going so far as to ask plumbers working in her apartment building for welding tips. She acquired a rep, Lewis Dolin, who not only helped her get established but also introduced her to her husband, Will Stone, then a designer of steel furniture.

In the 1990s she moved with Stone to rural Pennsylvania, the site of their current home; then in 2004, a devastating fire totally destroyed Stevens's studio, taking with it her entire inventory. It was a life-changing event that forced her to

reconsider her basic approach to her work. "The journey that started with hand-punching a piece of copper with hammer and nail was really important for me," she says. "It just lasted too long, and it took my whole studio burning to the ground to lead me to a technology that was going to make this much more interesting." She simplified her line, eliminating pretty much all but bags—she'd been making items like metal picture frames, belts, barrettes, vases, and desk accessories as well—and suddenly found she had the time to develop a new way to design and build them. Her foray into computer-aided design was transformative, opening new aesthetic possibilities in perforated metal. She taught herself AutoCad, the program she now uses to create complex repeat patterns; then, as she explains, "the drawing goes to film, film adheres to metal and it's acid-etched."

The process virtually transforms sheet steel into lightweight, diaphanous "fabric," yet one that retains its inherent strength. Stevens uses this reticulated steel to build a bag with the architectural concerns of balance and function. "The challenge for me," she says, "is to take a piece of sheet metal and make it look feminine, tactile." For some designs, Stevens introduces color—black, steel gray, or vivid red—by means of powder coating. Whether creating a flat-sided box shape, as in the *Baguette,* or bending the metal into graceful volumetric forms (*La Camisa*[2] billows slightly, while *Bucatini* and *Penne* are cylindrical, as their whimsical pasta names suggest), Stevens forms a container in which identical metal sides are hinged at the bottom, then affixed with supple gussets and straps for easy opening and wearing.

Inspiration for her pierced patterns comes from many different sources. *Fiddlehead Fern, Berry* and *Grapevine* speak of plants found on Stevens's property; the shape of the *Bib* bag is based on her daughter's bib. The *Paris Purse's* polygonal motif is Stevens's response to the astonishing latticed metal façade of the Institut du Monde Arabe in that city; the *Polar Purse* is named for "polar array," an AutoCad term, while the *Binary* bag spells out Stevens's name in binary code, a subtle signature that only another code writer might discern. On a recent trip to Italy, Stevens spied a manhole cover in a "camo" pattern that, she mused, might one day inspire a bag.

In sizing bags, especially metal ones, scale is critically important, she says. "There's nothing worse than a clunky oversized handbag, in metal, that does not fit the body. There has to be kind of a drape." In fact, her bags are surprisingly light, no heavier than a leather bag of comparable size. In 2010, Sigrid Ivo, curator of Amsterdam's elegant Tassen [Handbag] Museum[3], invited Stevens (they had met at a craft fair in London) to mount an exhibition of her metal bags, subsequently acquiring four of her designs for the permanent collection. Seen in historical context, one in which metal bags are not altogether unknown,[4] Stevens's bags nevertheless stand out as distinctly modernist in concept and design. The Tassen Museum features a collection of more than 4,000 handbags, ranging from 17th-century "pockets" to contemporary designer bags by the likes of Prada and Hermes. As Ivo

Fiddlehead Fern Bag, 2013
etched stainless steel, leather
6 x 9 ½ x 2"
PHOTO: STUART TYSON

Bib Bag, 2012
etched stainless steel, leather
8 x 7 ¾ x 2 ½"
PHOTO: STUART TYSON

Polar Purse, 2010
etched stainless steel, leather
6 ½ x 8 x 1 ¼"
PHOTO: KATE LACEY

points out, silver, silver mesh, cut steel, brass and modern metals, such as aluminum, have been used for handbags over time. The minaudiere, a solid metal, often bejeweled, evening case (first made by luxury firms, such as Rodo, Cartier and Tiffany, in the 1920s) was designed to carry cosmetics and perhaps cigarettes, and might be seen as a precursor to Stevens's metal clutches. But her distinctive use of industrial materials and processes sets her work well apart from say, the glittering figural fantasies of Judith Leiber, or clutches made from exotic leathers produced by many of today's luxury brands. And for all their appearance of delicacy, Stevens's bags are surprisingly tough, even the near-transparent lace clutch. So much metal was removed to create the pattern, Stevens at first feared it might collapse. And they clean up quickly, with Windex! Women who own and wear Stevens's bags talk about them as "practical and intelligent,"[5] "versatile, dressy or casual,"[6] and in the words of Maxine Weintraub, who recently retired as a buyer for the shop at Chicago's Museum of Contemporary Art, irresistible. Weintraub has watched Stevens evolve as a designer over many years and notes that her bags have always been among the museum's best sellers.

For all their appearance of delicacy, Stevens's bags are surprisingly tough.

Binary Bag, 2012
etched stainless steel, leather
7 ¾ x 10 ½ x 1 ¾"
PHOTO: STUART TYSON

As she puts it, "Nobody doesn't want one!" One reason for their extensive appeal might be that a Stevens bag asks of a woman what the designer has asked of herself: to edit her life down to essentials easily transported in an object of enduring chic.

Andrea DiNoto is a New York–based writer on art, craft and design.

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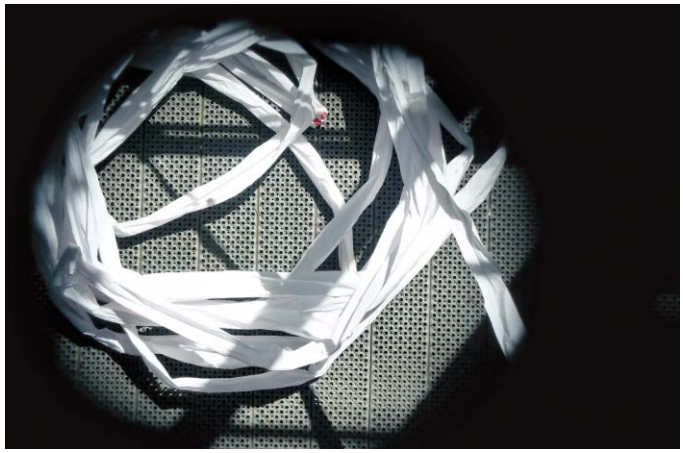
1. Stevens notes a full third of her sales come from jewelry stores, like Szor Collections in Dallas, which carries seven of her bags. Owner Jerry Szor calls them "a perfect compliment" to their stock of contemporary fine jewelry. Another third of sales comes from galleries such as Pritam and Ames in East Hampton, NY, which sells a selection of small objects along with its main collection of artist-designed furniture.
2. *La Camisa* (shirt) was among the items bought by the High Museum in Atlanta's gift shop for sale during its 2014 "Dream Cars" exhibition.
3. Because the core collection was originally formed by Ivo's mother, Hendrikje Ivo, the museum carries the formal name of Tassen Museum Hendrikje, *tassen* meaning "bag."
4. In 2008, the Schmuckmuseum Pforzheim presented *Faithful Companions*, an exhibition of metal handbags dating from the late 19th century to the 1920s.
5. Bebe Johnson, a partner in the East Hampton furniture gallery Pritam & Eames, whose credo is "beautiful objects for everyday life," sells Stevens's bags, describing them as "a fusion of design, fashion, and craft."
6. Diana Zadarla, gallery manager at Pritam & Eames, carries Stevens's *Drop Bag*, which she describes variously as "good to go to dinner with, age appropriate, versatile, dressy or casual." "I love to look at it," says Zadarla, "and it will last forever."

Helen Carnac
Liminal Landscapes

BY MARJORIE SIMON

Side by Side, 2012
Performance with Siobhan Davies
Dance Studios, London
PHOTO: GORM ASHURST

Work table, 2011
vitreous enamel vessel on
mixed media landscape
PHOTO: HELEN CARNAC



Side by Side, 2012
Performance with Siobhan Davies Dance Studios, London
PHOTO: HELEN CARNAC

Milwaukee Street View, 2006
PHOTO: HELEN CARNAC

IN "LAYOUT," A VIDEO lasting twelve seconds, assorted objects—hand tools, work samples, photos—appear one by one on a white table. The resulting composition is the *modus operandi* of eclectic British metalsmith Helen Carnac. The video was made in the summer of 2012 during a residency with the Siobhan Davies Dance Company, for which Carnac had been commissioned to collaborate with dancer and choreographer Laila Diallo. They spent three weeks in Farnham, an ancient town in the south of England that had been a pottery center since Roman times, followed by three weeks in London. The collaboration, "exploring process through movement as a source for performance, improvisation, and composition," proved so successful it is still going on.[1] The project at hand, "Side by Side," embodies several principles central to Carnac's work and life.

Carnac and Diallo begin by each bringing a suitcase full of ideas to the studio. As documented by two videographers, their pace is unhurried, with movements evolving through their individual concentration to a gradual awareness of the other person in the physical space. Film clips found on the project's interactive website show the artists working in the shared space.[2] In one, Carnac stands still, while Diallo's body moves expressively in a white room. In another they create graphic patterns by unspooling rolls of paper of various sizes, ranging from register tape ("till tape" in UK) to shelf paper (about three feet wide and folded for strength), across the studio floor. Although formally trained as a metalsmith, Carnac loves paper, part of her appreciation for the simple, the obvious and overlooked. In the otherwise silent room the paper makes a crinkling noise while the dancer quietly thumps as she moves around. In "Rolling Out and Coiling In," the artists appear to coordinate spontaneous movements of paper rolling over the entire floor. [3] The movements of both Carnac and Diallo are un-self-conscious and transitory. They're not preparing for something else but are immersed in the process. Later, watching the film together, they discover connections between their thoughts and processes.

"Side by Side" is an encapsulation of Carnac's salient themes as a maker: specifically, the importance of movement and possibilities for innovation born of collaboration. The correlation between movement and creativity permeates Carnac's life and work. In the studio she moves herself and the objects in her environment. Moving things around helps order the world the way you prefer to see it, as well as acting as a prompt to your brain. Carnac believes one must move out of the studio or into another room while working. Like taking a new seat at a familiar table, one's viewpoint changes.

Outside, Carnac's method is to walk. There is, of course, a long tradition of walking throughout the British Isles. Carnac walks nearly everywhere; she doesn't drive. Her preferred pace is slow and deliberate. Through walking she familiarizes herself with the locale, observing, photographing the hidden, the haunting, the beautiful or fleeting moment. The immersive pace helps ease the dislocation that work travel can bring. Walking with another person lets you see what they see, like the simplest form of collaboration.

Because she is so mindful about inhabiting the world, it was perhaps inevitable that Carnac would become engaged with the Slow Movement. Begun in Italy in the 1970s as a protest against the encroachment of McDonald's business in Europe, the Slow Food movement originally sought to honor and protect indigenous wines and foodstuffs. Gathering momentum in the 1980s and 90s, among other things it valued quality over quantity, and emphasized provenance and locality in production, preparation and consumption of food. It even appropriated the word *artisanal*, highlighting its association with the value of handwork. With its emphasis on sustainability, the Slow Movement quickly spread to include craft and design.

Generally speaking, Slow Design prizes global activism and collaboration. For Carnac, it's about "work being centered self-consciously on the explicit connection between material, process and maker, with an emphasis on deliberation and reflection."[4] Carnac's personal ethos and methodology found traction in Slow Craft. Her ability to articulate the core values made her a natural for curating and organizing Slow projects, such as "Taking Time: Craft and the Slow Revolution," a 2007 project for the British Crafts development organization *Craftspace*. The exhibition traveled throughout the UK during 2009–2011 and was augmented by a catalogue and a blog chronicling her many lectures associated with the project, as well as a public forum. For example, Carnac values skill as well as process, and in "Taking Time," she selected artists whose skills were exemplary. Some chose to explore time itself, as a thread connecting discrete events. Perhaps it needn't be linear,

The correlation between movement and creativity permeates Carnac's life and work.

past-present-future, but more like a matrix or web. Such a notion would be consistent with the way Carnac makes connections among people, ideas, events and the physical world.

In "Thinking Process: On Contemporary Jewelry and the Relational Turn," Carnac's chapter in the 2013 book *Contemporary Jewelry in Perspective*, she appeals to the Slow Craft movement to help bridge the gap between the solitary jeweler at the bench and the relational, or contextual designer. Her own jewelry is mostly the latter, badgelike and semiotic. The social context, provenance, design and fabrication all matter equally, as illustrated by displaying her own finely crafted objects with their procedural drawings or materials. Every element gets the same care. Drawings, paper models, idea prompts bristle with embryonic ideas in two and three dimensions. Slow Craft meets design by introducing the possibility of collaboration, or shared inspiration. The flash of creativity isn't confined to one individual. As Carnac and Diallo have shown, two creative minds might just be better than one.

Carnac welcomes collaboration wherever she finds it. While teaching at Haystack in 2013 she serendipitously met composer and sound artist Pauline Oliveros. Carnac's class joined Oliveros to experiment with vocal and instrumental sounds, including those made by kitchen stockpots and saucepans. Oliveros then visited the metals studio, where students, improvising with tools they had made during the week, played to the backdrop of scraping files, the ping of a hammer and the rhythmic squeak of a jeweler's saw. Without prior planning, the sounds and rhythms became synchronized, much like Carnac and Diallo's movements. Now pared down from the blare of many individuals, participants become more mindful of ordinary studio sounds.[5]

A 2009 collaboration with furniture maker David Gates created Carnac's display at COLLECT, the International Art Fair for Contemporary Objects in London. Gates describes the process of building the supporting "leg frame of pegged and lapped unfinished oak sections….[It] gained its own quiet autonomy in [the] making, leading to something more… than either of us had imagined at the start."[6] In another collaboration with Gates, some of her raised silver bowls were installed on wooden bases, as if cairns in a landscape.

Carnac has used film and video successfully in her own work, and as a peripatetic omnivore she searches out esoteric documentation of her many interests. In preparation for "Side by Side," Carnac and Diallo shared relevant films that relate to gathering, walking and sharing, in which walking becomes an instrumental bridge to other overlooked parts of the world. John Rogers's 2009 film "The London Perambulator" documents Nik Papadimitriou, a wandering soul who walks through Middlesex (London), collecting images, objects and tales, exposing forgotten

549 Days Between: Drawing Permanence and Place, 2011 (detail)
enamel, paper, graphite, ink, string
installation dimensions variable
PHOTO: HELEN CARNAC

Cluster: Anti War Medals, 2004
paper, graphite, silver, vitreous enamel, thread
10 x 10"
PHOTO: HELEN CARNAC

Vessel, 2003
fine silver, wire
PHOTO: DAVID GATES

Bowl, 2002
silver, thread, paper
PHOTO: HELEN CARNAC

Oil Lamps, 1998
silver, steel
PHOTO: HELEN CARNAC

corners in the modern world.[7] Stills from the film closely resemble the kinds of poetic "snapshots" Carnac also records from "edgelands." Through her work, she reclaims such urban landscapes from a dystopian civilization. More than once Carnac and Diallo watched *The Wrecking Season*, a 2004 documentary about beachcombing ("wrecking") on the eastern north Atlantic. The film's subject, the late Nick Darke, spent his life collecting detritus such as identification tags from fishing and lobster boats that had washed up on the shores of Cornwall. Darke was able to identify the owners as being fishermen from Canada and the United States and he contacted each one, making a connection across the Atlantic. Carnac was most affected by Darke's efforts to create a human link to the lost items.

Born in the "ceremonial county" of Cornwall, the southwestern peninsula of England that juts out into the Celtic Sea, Carnac grew up in South East Wales, on the River Wye that divides Wales and England. The lush, picturesque Wye Valley is a place of historic walking, much like the Appalachian Trail in popularity, but its abundant iron and coal, with timber for charcoal, also made it attractive for early industrialization. Therefore scars, remnants of coalfields and small-scale mining from Neolithic times, rend the landscapes. From childhood Carnac was imprinted not only to the rural landscape of her remote town, but to an awareness of boundaries and edges—of the two countries, whose borders she traversed daily, of countryside and industry, of history and modernization. These themes have engaged her all her life, drawing her to ideas at the edges of disciplines and to people who work at the edges of their practice.

Carnac's wanderings, whether a week in Yorkshire, or five months in Berlin, are of interest all by themselves but they also create a thread, through objects documented or collected, to her enameled bowls. Home is now London, where Carnac loves to return after her frequent travels. The Thames is the heart of the city. Her new studio is right up on the river and now, living south of it, she must cross, and take note of it, often in her daily life. It is a place of activity, of commerce, the material life of the city. In the 2014 photo series "London wandering in February," Carnac captures moments, relationships, colors and geometries in the world around her.[8] There one can see foreshadowing and echoes of mark-making that appears on her bowls and prints. "I'm really interested in the marks humans have left on objects—the trace left."[9] In her hands they transcend the "found object" and seem to refer instead to moments of quiet beauty that can be found in the world.

Carnac was introduced to jewelry early in her educational career. She began working in metal at age eleven, took her O levels in jewelry, and showed work in Goldsmith's Hall at age sixteen. Metal remains the standard against which all materials are judged. She received a classic art and metalsmithing education at London Guildhall University, including a campus exchange to the Fachhochschule fur Gestaltung, Schwabisch Gmund in Germany. Despite this comprehensive foundation it took her some time after graduating to find the one combination of process and material that "felt like IT."

For ten years after leaving school Carnac worked mainly in copper and silver; she liked hands-on raising and joining as processes and was fond of leaving the marks of her making on the objects. At the time of a 2002 exhibition titled "Diaspora Cymreig" (makers of Welsh origin working outside of Wales) she was known for making copper oil lamps. "These forms influenced a generation of younger makers but tellingly none of her imitators mastered the technical skills required to make them."[10] Her epiphany came in 2004 when she was introduced to the unique properties of white liquid enamel on steel. Usually mixed to a pouring

From childhood Carnac was imprinted not only to the rural landscape of her remote town, but to an awareness of boundaries and edges.

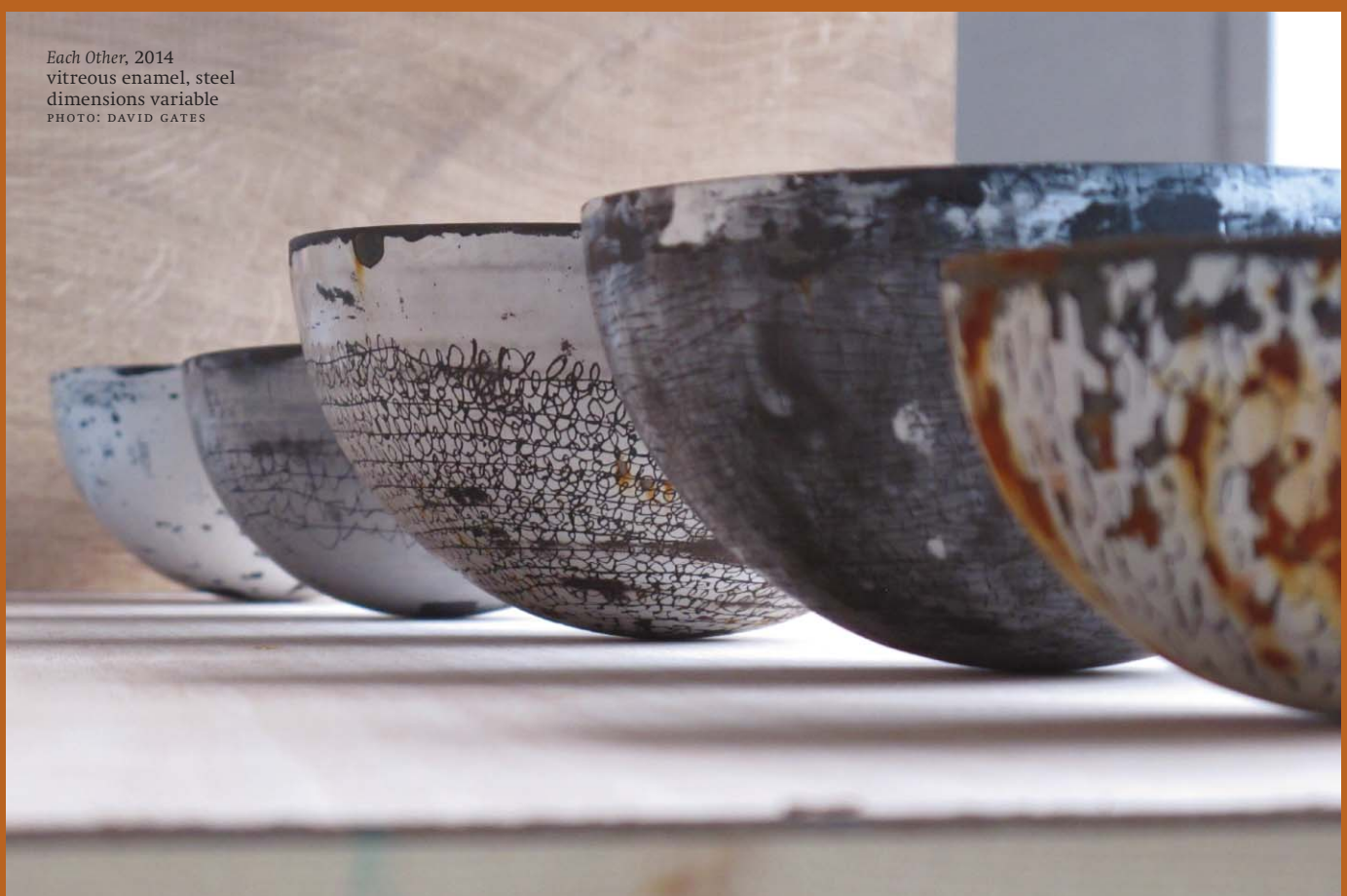
Each Other, 2009 (details)
vitreous enamel, steel, paper, graphite, oak
PHOTO: DAVID GATES

consistency, liquid enamel dries to a chalky, plasterlike coating on the metal. After firing, the enamel may be acid etched or abraded by hand or by sandblasting for further surface treatment. Not only is it a beautiful result (Carnac loves the whiteness), but the lengthy process itself is satisfying. Having always enjoyed drawing as a process and metal as material, Carnac drew a tool through the dry, unfired white, leaving the gestural, hand-drawn black line of the bare metal exposed. Hearing the *skritch* of the metal underneath, she knew she'd come home.

In 2009 Carnac was awarded a Cultural Leadership Fellowship through a now-extinct program that involved a six-month placement with an arts organization. Part of the fellowship entailed training as a "relational training coach." Here was an opportunity to consider leadership-through-practice, sort of leading by example, in a collaborative way, rather than the more common top-down hierarchy. The method can be an unfamiliar dynamic in a studio environment. She facilitates personal discovery within group interaction, so that students are not competing but collaborating, and becoming, almost without realizing it, aware of each others' contributions. She welcomes insights and innovation, and seems to both challenge and reaffirm the instructor's role at the same time. She tries never to be authoritarian but her calm authority is unmistakable.

Carnac's new studio work is enameled. Like most makers, after a time away, she "needs to bleed into my process." Her many interests—in collaboration, teaching, movement—have meant less time in the studio, where she works quickly and intuitively, resulting in a distilled, abstracted design aesthetic. Since moving into a new studio building where there was an existing print workshop, she's gone back into printmaking, and since the beginning of 2014 she has been etching. In her hands, a print becomes

Helen Carnac in process with an enamel covered vessel, April 2014
PHOTO: DAVID GATES



Each Other, 2014
vitreous enamel, steel
dimensions variable
PHOTO: DAVID GATES

three-dimensional by curving to form a bowl. She views the bowl not so much a functional container as a vehicle for mark-making, a flat surface wrapped into a hemisphere with interior and exterior. She is now beginning to literally deconstruct the bowls, creating multiple edges where there was one, and referencing the earlier silversmithing in which seams of fabrication would be left visible.

Looking at the work and installation, one is reminded of the many components Carnac has assembled: what she's seen, where she's been, shapes of things and the spaces they leave behind. Carnac's method is, for her, the perfect marriage of material, tool and process. The sound and touch of these materials made enamel her métier and pulld her back again. She draws constantly and line is perhaps her most expressive form. The steel bowls are spun for her, leaving her time to concentrate on drawing. The visceral pleasure of drawing on and through the enamel unites the head and the heart, the rational and nonrational. She claims to love the grinding back, always looking to see something in the surface and bringing out something extraordinary out of the ordinary. At the end, the satiny stoned finish of the bowls fairly begs to be handled. And, as Henri Focillon observed long ago, "touch is the very beginning of Creation."[11] Formally identical, the bowls are individualized through the drawings that traverse interior and exterior. The drawings are not on the surface as decorations, but inscribed through the enamel to the steel beneath, unifying surface and structure.

The sum of Carnac's work—bowls, badges and flat steel tiles—has an even larger historical context. The searing experience of two world wars left no family untouched in Europe and artists are still exorcising the effects through their work. The rusted and scratched bowls, while ostensibly about object- and mark-making, also carry the trace memories of London pockmarked and shattered during the Blitz. Carnac's quest for moments of grace amid chaos is evident in the juxtaposition of rusted urban detritus and pastoral geometries of plowed fields and rocky beaches. Working back and forth between large movements of her collaboration and now the etching, for example, Carnac might agree with Andy Goldsworthy that "one scale releases energy for the other."[12] It is paradoxical that Carnac has seemed to embrace the past (the Slow Movement) to upend the present (hierarchical leadership model). She's not so much looking back, as evidenced by her skillful use of blogs, posts, social media, and website, but selecting what of the new is worthy of her attention.

At the time of this writing, Carnac is drawing, printmaking, and enameling. She and Diallo are still collaborating. The lengthy and fruitful collaboration has led Carnac to the edge of something as yet undiscovered. She can feel she is in a period of transition. To what, she isn't sure. But unquestionably, movement leads to thinking and thinking to making. So the metaphor of thinking *through* something becomes an actual description of a process. Spiraling around, never quite stepping in the same river twice, she revisits key themes, takes note, and moves forward.

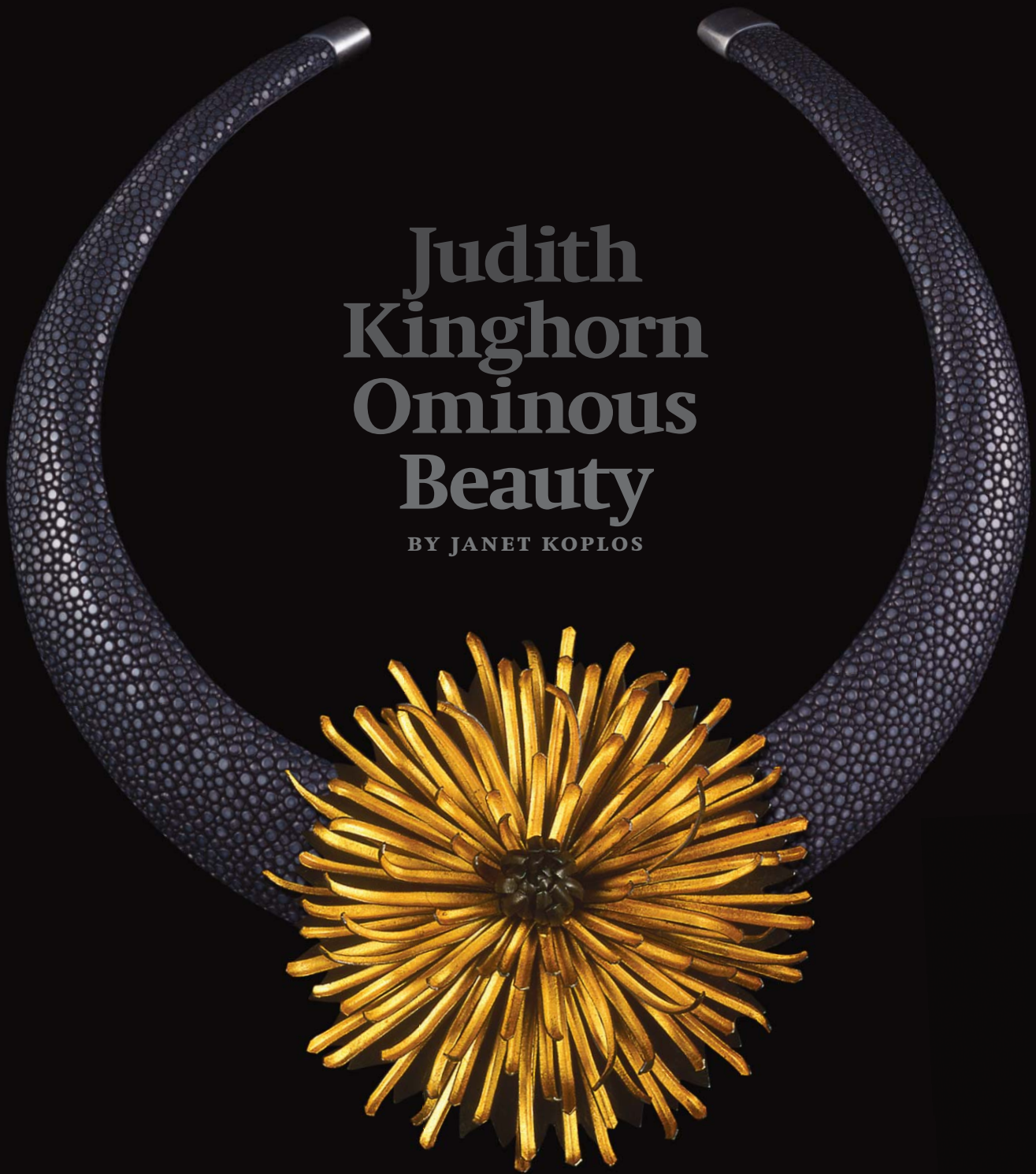
Into and out of the field, 2013
vitreous enamel on steel,
found objects
78 ¾ x 27 ½"
PHOTO: HELEN CARNAC

Marjorie Simon is a metalsmith and writer residing in Philadelphia.

1. This and all unattributed quotes taken from communication with the artist during 2013-2014.
2. www.siobhandavies.com/sidebyside
3. www.siobhandavies.com/sidebyside/rolling-out-and-coiling-in
4. www.makingaslowrevolution.wordpress.com/contributors
5. The author was a student in Carnac's class at Haystack Mountain School of Crafts, summer 2013.
6. www.helencarnac.wordpress.com/each-other
7. www.news.bbc.co.uk/2/hi/programmes/newsnight/9401960.stm
8. www.helencarnac.co.uk
9. www.themaking.org.uk/content/makers/2001/10/helen_carnac.html
10. Sarah Roberts, catalogue essay, *Diaspora* Cymreig. Ruthin Craft Centre, Wales. p. 20.
11. Henri Focillon, *The Life of Forms*, New York: Zone Books, 1992, p. 167.
12. *Andy Goldsworthy: A Collaboration with Nature*, New York: Harry N. Abrams, 1990.

Judith Kinghorn Ominous Beauty

BY JANET KOPLOS



Chrysanthemum
(brooch/pendant), 2005
sterling silver, 24k gold
3 x ¾"
PHOTO: MICHAEL KNOTT

Heart, Pyrite in Schist
(brooch-pendant), 2014
from "Ode to Hearts" series
sterling silver, 22k gold
and granulation
2 ¼ x 1 ⅜ x ½"
PHOTO: STUART LORENZ

Beaded Bracelet, 1989
sterling silver
width 2 ½"
PHOTO: MICHAEL KNOTT

JUDITH KINGHORN'S JEWELRY ROOTS reach back to her childhood, when she saved her allowance, went to a hobby shop, bought shells, and glued them together to make earrings and brooches for her mother. From that and other early creative activities, she was certain that she would become an artist. Indeed, she studied with jeweler and author Christian Schmidt, known in the 50s and 60s for his slightly threatening pod-form jewelry, his book *Encounter with Art*, and for jurying—with ceramist Peter Voulkos and fiber artist Dorian Zachai—the notorious 1964 Fiber-Clay-Metal show at what's now the Minnesota Museum of American Art. Schmidt was Kinghorn's high-school art instructor and she was the teacher's pet.

There was no straight-line career development for Kinghorn, however. Her professional achievement in jewelry came only after working in interior design, raising two children, and going into business with a friend who did corporate transportation consulting. Kinghorn bought into the business, and eventually owned the whole company. But, she says with a laugh, it didn't feed her soul.

Kinghorn made belts and necklaces of fiber and shells on the side, for herself and for friends and then for sale, but she had no real confidence in the work and didn't want her name on a label. In her mid-forties, she finally said to herself: now or never. She sold most of the consulting business, just retaining the billing part for a little steady income, and started making beaded earrings. She took a technical-college course to learn how to make findings. In retrospect, Kinghorn regards this unstructured beginning as not altogether unfortunate, because she didn't get stuck in a conventional course of study. Her only regret is not having gotten critiques.

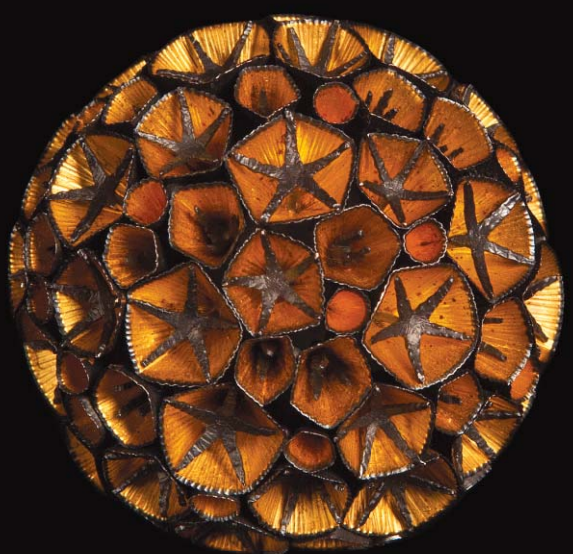
Kinghorn was innocently ambitious in her metalwork, and started off in 1989 by making a bracelet with compound curves and a double beaded edge. She still has that piece. The bold width of this cuff and the undulating eroticism of the curves are reminiscent of some works by Robert Lee Morris. As elegantly accomplished as this piece appears, it relates to her mature work only in the repetition of the beading. The transformative quality of metal is what most attracts Kinghorn—beginning with a plane that she can transform into something entirely different—and this cuff is a dramatic example. While she acknowledges a debt to her various workshop teachers, particularly to Susan Kingsley's die-forming and Harold O'Connor's granulation courses, she considers herself more self-taught than anything.

Kinghorn's metalwork started shiny and gradually became more matte. Now she has come to be known for her texturing. She uses a mouth torch (learned from O'Connor) for fusing high-karat gold to silver—oxidizing the silver for contrast—and

The transformative quality of metal is what most attracts Kinghorn.

Pod (brooch/pendant), 1999
sterling silver, 24k and 22k gold
3 x 2 x ½"
PHOTO: MICHAEL KNOTT

Blackeyed Susan, 2005
sterling silver, 24k gold
2 ⅝ x ½"
PHOTO: MICHAEL KNOTT



Meadowflower, 2006
sterling silver, 24k gold
2 x ¾"
PHOTO: MICHAEL KNOTT

Allium (brooch), 2012
sterling silver, 24k and
22k gold, bronze coated
stainless steel cable
4 ½ x 2"
PHOTO: PETER LEEW

Sampler Bracelet, 2014
sterling silver, 24k, 22k and 18k gold
6 5/8 x 1/2"
PHOTO: STUART LORENZ

Kinghorn enlists stones and gold because, she says, people understand the value of those materials.

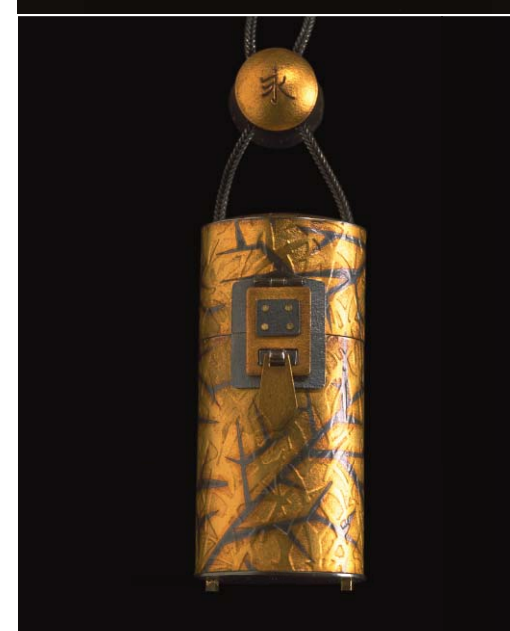
for granulation. Pins, necklaces and earrings are her signature forms, and she makes more rings now than she has in the past. Kinghorn enlists stones and gold because, she says, people understand the value of those materials; but they don't often understand the value of the hundreds of hours that go into making a piece. She responds more to the drama of a stone than to its color, and still feels that her most creative works are those not centered on stones.

In 1990 Kinghorn entered the Minnesota Crafts Council's show on a local college campus, where she won awards, and then began exhibiting at the American Craft Council's St. Paul show in 1992. She now concentrates on the high-end national venues: Smithsonian, Smithsonian Craft2Wear, Philadelphia, Evanston, Washington, and ACC San Francisco. Over the years Kinghorn has developed loyal clients. One Minnesota collector owns 80 pieces of her work; and another owns 90.

In 1994 Kinghorn made several necklaces and earrings that suggested Asian themes, leading people to think that she had been to Japan. In fact, she never has. These works looked somewhat architectonic and often included gold fused to silver and textures, including marks on the metal that resembled calligraphy. Her *Asian Pouch Pendant* (1994) is a fascinating example; a vertical rectangle, it has a slightly bulging front panel with diagonal calligraphic gold "brushstrokes" on oxidized silver that has a smoldering, painterly aura. Above the rectangle are two more sculptural "strokes," slightly arcing forged elements attached to the rectangle by double stems. These forms differ in width

Asian Pouch (pendant), 1994
sterling silver, 24k gold
2 x 1 ¾ x ¼"
PHOTO: MICHAEL KNOTT

Container Necklace, 1994
sterling silver, 24k and 18k gold
2 x 1 x ½"
PHOTO: MICHAEL KNOTT



and direction, but have as much dynamism as the gestures below. Echoing the shapes on the pouch, they are suggestive of swords or feathers, or of poison darts, familiar yet elusive, unidentifiable and dark. Their high placement and duality also brings to mind a *torii* gate. A silk cord runs through a suspended constructed bead, which is divided into gold and oxidized silver that pull one's eyes back to these same colors in the pouch's emblem. The whole is symmetrical, a balance not much favored in Japanese art, which shows that the maker was following her own sympathies here.

Container Necklace of the same period, on a fine chain, resembles the Japanese *inro*, small containers that hang from the belt on a kimono. Kinghorn in fact collects small boxes and is attracted to them in all their variation. This one is a flattened tube textured with a thorny branch pattern in gold and oxidized silver. The etched motif on the slide bead (which contains a

Charm Necklace, 2014
sterling silver,
24k and 22k gold
longest charm 3 ½"
PHOTO: STUART LORENZ

spring to allow length adjustment) is the *kanji* inscription meaning "forever."

Over time, Kinghorn has shifted from architectural and geometric toward more organic forms—and more natural surfaces as well. One of her sources for texturing is cornhusks. She doesn't sketch but works directly, perhaps guided by a vision but with no real plan. Kinghorn makes repetitive elements and assembles them—petals, straps, disks or the tiny softened spikes that she calls "tufts" when they're grouped—so accordingly has a large scrap drawer. An early assemblage work is the *Pod Brooch/Pendant* (1999). This piece recalls in subject and its natural form the pods of her high-school teacher Schmidt, with her own favored materials, tonality, and the repetition of layers protecting the seeds in the golden interior.

Despite the evident labor in her work, Kinghorn shows no drive to perfection. Instead, the effect is tenderness.

Kinghorn is not a gardener, but many of her works resemble flowers, and she even gives some identifying names, such as *Allium*, *Chrysanthemum* or *Blackeyed Susan*. Others are more imaginary than botanical and would be hard to identify, such as the geometricized *Meadowflower* brooch-pendant (2006). It is a compound blossom that consists of dozens of irregular dark-gold fluted cones, each containing a black starfish shape. While many flowers have five petals, these black and spindly stars do not suggest petals, and the piece derives its overall impact from the pattern created by repeating forms within loose pentagonal "frames."

Kinghorn's characteristic composition is radial symmetry, which is consistent with much of the natural

world. Her palette is autumnal—black and gold are recurrent—and the flowers often seem to be passing their prime. For example, the *Chrysanthemum* brooch-pendant (2005), which is shown on a "stingray collar" with a pattern of dense black dots, has twisted and bent petals, as if relaxing toward decay. Despite the evident labor in her work, Kinghorn shows no drive to perfection. Instead, the effect is tenderness.

A recent series, called "Ode to Hearts," including her dark brooch-pendant of pyrite in schist (2014), could almost be seen as a form of mourning jewelry. This deep-toned heart has textured stems on top and on bottom, like a standing frame, and the heart's cleft is piled with opened golden roses, while other blossoms face downward from the bottom point, all with a faintly erotic ripeness. The *Dragonheart* brooch-pendant (2014) is simpler, yet has the same kind of ominous beauty. Within a gold outline, it is covered with sharp downward-pointing scales of oxidized silver.

Kingston has also made dazzling and engrossing *Sampler* bracelets, consisting of tiny framed squares filled with a variety of graphic motifs from floral to spiral to checkerboard. A related concept is her *Charm Necklace* (2014), a sequence of elegant tusk, pod and branch forms in the same muted color range but sleeker overall.

In the early '90s, Lyndel King, director of the Weisman Art Museum at the University of Minnesota in Minneapolis, came to Kinghorn's studio and showed her plans for the museum's Frank Gehry-designed building, then under construction. (The building was the precursor to his famed undulating Guggenheim Bilbao.) King asked her to make pins based on the building's design. Kinghorn wanted to capture the façade's texture; she tried etching silver but made it too deep, so she turned it inside out. In the end the museum brooch is impressionistic: it suggests the building's gleam, its surface, its squared windows in curving walls, but it does not literally depict the structure. Kinghorn has since made 135 pins for top donors, as well as for Gehry and benefactor Frederick Weisman. The museum still orders them in tie-tack size. While these have never really been profitable for Kinghorn, they have proven an excellent means for getting out her name.

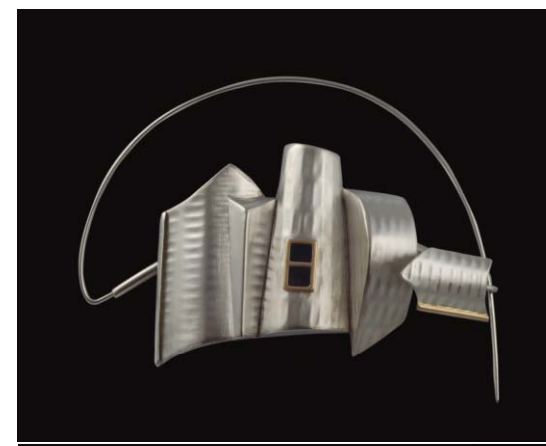
Another important commission was for the National Association of Women Judges in 1996. Ruth Bader Ginsburg and Sandra Day O'Connor each have one of these brooches; other members bought their own. This square silver pin features an abstraction of the scales of justice, wreathed by four of the dynamic blades Kinghorn was using in other pieces at the time. To have been asked to create this was a suitable honor for this independent woman and accomplished artist.

Janet Koplos, now based in St. Paul, Minnesota, is co-author, with Bruce Metcalf, of Makers: A History of American Studio Craft *(University of North Carolina Press, 2010).*

Dragonheart (brooch-pendant), 2014 from "Ode to Hearts" series
sterling silver, 22k gold
2 x 1 ¼ x ¼"
PHOTO: STUART LORENZ

Weisman Art Museum Brooch, 1994
sterling silver, 18k gold
3 ½ x 2 ¼ x ½"
PHOTO: STUART LORENZ

National Association of Women Judges Brooch, 1996
sterling silver
1 ¾ x 1 ½ x ¼"
PHOTO: STUART LORENZ



Lisa Walker

Pendant, 2012
plastic, ink, acrylic paint,
pounamu, freshwater pearls,
wool, thread
7 7/8 x 4 x 4"
COURTESY OF GALERIE RA,
AMSTERDAM

Bricoleur

BY DAMIAN SKINNER

Brooch, 2007
plastic, glue
1 ⅛ x ¾"
COLLECTION OF THE ARTIST

Lisa Walker in her Munich studio, 2007

Brooch, 2014
glue, 24k gold
3 1/8 x 5 7/8"
COURTESY OF THE NATIONAL, CHRISTCHURCH

FOR THIS ARTICLE I asked jeweler Lisa Walker to "organize" her work from the last five years. I received a strange compilation of 37 folders with titles such as Rubbish (jewelry made with materials from her studio trash can), Conscious Culture/New Technology (jewelry made from pop culture objects and obsolete mobile phones and laptop computers), Glue/Paint (jewelry that foregrounds these materials) and Lumping It Together (jewelry that features assemblages of stuff).

While unusual, Walker's list was highly organized; which counters the idea of her work as somehow outside of the norms and standards of contemporary jewelry, as if it has no rules and anything goes. In 2005, for example, jeweler Karen Pontoppidan wrote of the New Zealand artist's work:

> The first encounter with Lisa Walker's work can make you feel a little dizzy. It is like looking up

into the starry sky—you are suddenly aware of the boundlessness of infinity. The carpet is pulled out from under compartmental thinking and the normal criteria applied to jewellery become hazy. There is no pretension to perfect craftsmanship in her work, no hierarchy of materials, and not so much as a hint of a claim to permanence. There are not even texts and hypotheses that could help you find your footing. But you can find your way in the forms and colours, in the magnetic attraction of the abundantly evident *joie de vivre*.

Walker's categories, weird as they might be, demonstrate that there must be hypotheses to guide the attentive viewer. Perhaps it is just that we tend to look for the wrong message in her work, and then assume an absence because we don't find what we expected. I think

Brooch, 2007
plastic, glue, 18k gold
diameter 1 ⅛"
COLLECTION OF THE ARTIST

Pontoppidan gets closer to what's important when she talks about Walker's challenge to craftsmanship, material hierarchies and permanence.

Jeweler and writer Bruce Metcalf recently championed "Sloppy Jewelry," citing the work of Lisa Walker and Karl Fritsch. According to Metcalf, Sloppy Jewelry rocks the craft boat by being impolite, refusing to play by the rules of previous generations and often elevating low or popular forms of craft activity that are more usually seen as the domain of hobbyists. Sloppy Jewelry invites low craft to the table, and it is interesting that Walker's jewelry has been discussed in relation to the realm of the hobbyist or amateur craftsperson (and the associated territory of the "DIY" expert). Indeed, in 2002 jeweler Kate Ewing suggested that Walker's jewelry could be understood in terms of New Zealand culture, especially in a kind of modern-day, tongue-in-cheek Kiwiana. "Her work is reminiscent of the New Zealand tradition of tinkering with DIY (do-it-yourself) carpentry and model train sets in the back shed, and creating intricate home crafts for the local church fair." Threads, rubber bands, wood doweling, nails, beads, sequins, glue, tape and leather, just to name some of the things turning up in Walker's jewelry, revealed her passion for "stuff." As Ewing concluded, "There may be nothing surprising in any New Zealander's deployment of such an eclectic array of hobbycraft materials, but there is something distinctly new when a contemporary jeweller studying in Europe's most prestigious jewellery class does so."

Early on, in Walker's first experiments with glue, which began in 1996, just after she had begun studying at the prestigious Academy of Fine Arts in Munich with Otto Künzli, Walker turned to the readymade realm of the miniature model enthusiast. And so in Walker's work we find fake grass, rocks and stones, animals. Sometimes these elements are used in quite a straightforward manner,

Walker turned to the readymade realm of the miniature model enthusiast.

Bracelet, 2014
wood, lacquer
diameter 4 ¾"
COURTESY OF THE NATIONAL, CHRISTCHURCH

strange only because they are made into wearable objects. But sometimes they are stuck together in combinations that suggest experiments that haven't quite worked out. The brooches (her most common jewelry form from this period) look like accumulations of materials that have coalesced by chance and then been noticed by the maker, some quality of the object raising it from trash to treasure.

Then again, the intentional carelessness with which Walker uses her materials is quite unlike the usually careful and often skillful workings of DIY or hobbycraft. "I shop for materials a lot at fabric, haberdashery and hobby shops," Walker said in 1997. "These were pretty much just places I was attracted to. I was into all the miniature stuff the hobby shops had (for model train sets and things). This was a paradise for a jeweller, if sometimes a too seductive one—often the miniature sets and packages were very much 'finished.' They were already beautiful. And just because an

Necklace, 2010
plastic, lacquer
diameter 11 ¾"
COLLECTION OF NATIONAL GALLERY OF VICTORIA, MELBOURNE

object is so intriguing because it's so tiny doesn't mean it'll be any good as jewellery. It's easy to make over-the-top, bad kitschy stuff."

In anthropological terms, one might consider Walker what Claude Levi-Strauss calls the "bricoleur." Levi-Strauss first developed his model of the bricoleur in a book titled *The Savage Mind*, published in French in 1962 and English in 1966. The bricoleur, he writes, is "someone who works with his hands and uses devious means compared to those of a craftsman." Clarifying Levi-Strauss's intention, the translator's note says: "The 'bricoleur' has no precise equivalent in English. He is a man who undertakes odd jobs and is a Jack of all trades or a kind of professional do-it-yourself man, but, as the text makes clear, he is of a different standing from, for instance, the English 'odd job man' or handyman."

Unlike the engineer, who uses a specialized set of tools and materials for each project, determined before starting work, the bricoleur uses tools and materials that they have collected on the principle that "they may always come in handy." The tools and materials of the bricoleur are "specialized up to a point, sufficiently for the 'bricoleur' not to need the equipment and knowledge of all trades and professions, but not enough for each of them to have only one definite and determinate use," wrote Levi-Strauss

The bricoleur uses tools and materials that they have collected on the principle that "they may always come in handy."

Behold a photograph of Walker in her Munich studio, taken in 2007, surrounded by the tools and materials of her trade. Much like the bricoleur, sitting in her studio Walker is bounded by shelves of stuff that can

Pendant, 2012
wood, lacquer, steel
4 x 2 ¾ x 1 ⅛"
COURTESY OF KLIMT02 GALLERY, BARCELONA

be selected and used in any new piece. One of Walker's necklaces from 2011 is assembled from older pieces made since 1999. Of it, Walker then wrote, "This necklace is made up of older pieces. I've been working with a different aesthetic this year and needed to look back at older work for a while to confirm my new way of working." Here is the dialogue with the existent set, the retrospective step that answers the problem of how to make new work. This is the deliberate constraint of Walker's process, and the way she achieves the aesthetic effects and conceptual meanings of "sloppy jewelry." She deliberately turns her back on the idea of the right tools, the appropriate materials, and the correct processes.

The term bricoleur helps explain the way Walker's jewelry looks—those unexpected combinations of different elements—but it also makes sense of her process. One piece leads to another; her production is never discrete or limited or characterized by radical breaks between objects. A new material can be added to he stock of resources, pushing the work in a certain direction, but at any point any other material or process used previously can be called upon if required. There is no plan, no map decided in advance.

Walker might be crazy, but she's not obsessive about skills and rules. As the artist said in 2008, "SOMETIMES is a general term I have come up with to describe my way of working. I work on several pieces and ideas at once, and don't prepare for exhibitions—I show where

She deliberately turns her back on the idea of the right tools, the appropriate materials, and the correct processes.

Pendant, 2012
wood, lacquer, glue, copper leaf
8 5/8 x 5 7/8 x 1 1/2"
COURTESY OF CAROLINE VAN HOEK GALLERY, BRUSSELS

Pendant, 2013
wood, lacquer
7 7/8 x 7 x 4 3/4"
COLLECTION OF THE ARTIST

I'm at, at that particular time. Sometimes I work with an idea, sometimes with a certain material. Sometimes an influence repeats itself in pieces over a few years, sometimes one piece is sufficient. You can't really describe this way of working as conceptual."

Walker is a jack-of-all-trades, her jewelry driven by the things she acquires. She is a maker who is constantly reordering and finding new ways to make use of materials and objects that exist in a state of potentiality. Like all good bricoleurs, Walker is a master of invention and the chance combination. Or, as she said in 2004, "You just gotta go, blah, fuck, and then some good things can start to happen."

Damian Skinner is an art historian, curator of Applied Art and Design at the Auckland Museum Tamaki Paenga Hira, and editor of Contemporary Jewelry in Perspective *(Lark Books, 2013).*

Reviews

"La Frontera"

Houston Center for Contemporary Craft, Houston
May 30–September 7, 2014

by Anna Walker

Any exhibition focusing on the border between the United States and Mexico must consider the political, cultural, economic and environmental nuances of this region. The exhibition "La Frontera" attempts to do so, engaging issues related to the "border," in a display of 150 jewelry objects. The show is timely, given the recent media attention on the rising influx of children from Latin America to the United States and renewed conversations in Congress about border legislation, coverage that has served to reinforce the complex nature of the issues at play.

The exhibition, organized by Mike Holmes and Elizabeth Shypertt of Velvet Da Vinci and metalsmith Lorena Lazard, completed its tour in Texas at the Houston Center for Contemporary Craft, following stops in Mexico City, San Francisco and Kokomo, Indiana. Initially a juried call for entries, the exhibit grew to include a range of work from 90 artists from 20 countries. The international perspective allowed for the inclusion of some Latin American artists who have direct exposure to the border experience, but it also flooded the exhibit with objects that only superficially related to the theme. For example, literal-minded works featuring fences were the most prominent in the exhibit; often executed in a facile manner, undermining discussion about the larger implications of the fence.

KERIANNE QUICK
Greetings from Mexico or Souvenirs from the Border (key fobs), 2013
leather, steel

CLEMENTINE EDWARDS
Cholin (necklace), 2013
copper, silver, glass beads, thread, resin, paper
width 3 ⅛"

At 1,969 miles, the U.S.-Mexico border is the fourth-longest border in the Americas, and many of the artists in the exhibition chose to illustrate this "mapped line." Andrés Fonseca's piece *Somos Frontera (We are all border people)* on the introductory wall familiarizes the visitor with the geographic line between the U.S. and Mexico. The work is divided into panels and can be hung from the neck, creating clunky, potentially wearable sections. Fonseca's felt collar of the same title, placed nearby, is a more elegant interpretation of the divide. Its gray hue references the phrase "gray area," used to describe the complexities of the challenges faced by those living in the border region. Other works are less successful. Brooke Battles's *Fence Choker*, with its comic word bubbles of "Pop" and "Pow!" and miniature small guns, unintentionally mocks the precarious political environment and the suffering that stems from it. Beate Eismann's series of modern, stylized brooches, *Landscape I, II,* and *III* conveniently imitates a fence, but becomes a set of romanticized reflections on the material rather than illuminating the issue at hand.

The exhibition's most successful works approach their charged topic by thinking beyond the literal. Kerianne Quick and Clementine Edwards reference the tourist trade and the impact of the American economy on culture in the region. In *Greetings from Mexico or Souvenirs from the Border*, Quick employs traditional leatherworking and metals techniques to make 37 key fobs, which she displayed on a plastic metal caddy common to tourist stalls. Instead of the traditional kitschy imagery, these souvenirs include cameos of wanted drug lords. Quick's thoughtful approach allows for meaningful dialogue around trade, drug trafficking and the interconnected economies of Mexico and America.

Edwards lived in Mexico from 2006 to 2007, and represents her experience with the porousness of culture and language in *Cholin'*. The large beaded pendant takes the shape of a McDonald's french fry holder, but in place of the

yellow arches is a "C." The title references a Guatemalan derogatory slang, "cholero," for "thug," and the act of "chillin' like a Mexican gangster." The culture of violence, placed on a clearly "American" import of fast food, alludes to the power dynamics between America and Mexico through the culture of junk food and its consumption in the developing world. The success of the piece is achieved when worn, as it makes further reference to the pop culture of "bling" associated with drug paraphernalia.

Lorena Lazard, both an organizer and an exhibitor, uses soil from Tijuana, Mexico, and San Ysidro, California, to form the hanging objects on her *Tierra I* necklace. Other jewelry that focuses on geographic materials includes Mayte Amezcua's *Green Card* and *Pide un Deseo (Make a Wish)*, a necklace and brooch, respectively. Amezcua replaces traditionally set gemstones with pieces of green cards, surrounded by sterling silver patterned with a traditional decorative motif. These works challenge the viewer to acknowledge the value of a green card and the legitimacy it affords an individual in the United States.

When jewelry reflects critically and sensitively on a topic of this gravity and timeliness, it encourages a larger conversation. The risk inherent in a show like "La Frontera" is that the dialogue can be obstructed by stereotypes perpetuated by increased media attention to a border region that has been grappling with political, cultural and economic challenges for decades. The ambition of this exhibition is to be applauded, but such a complex topic deserves more seriousness and a curatorial rigor that was not always present.

Anna Walker is Windgate Foundation Curatorial Fellow for Contemporary Craft at The Museum of Fine Arts, Houston.

"Paul Evans: Crossing Boundaries and Crafting Modernism"

James A. Michener Art Museum, Doylestown, PA
March 1–June 1, 2014

by Kimberly Sørensen

"Paul Evans: Crossing Boundaries and Crafting Modernism" begins at the resplendent door and surround from the home of Phillip Lloyd Powell, a longtime friend and close collaborator of the artist. Powell constructed his door out of carved and stacked wood, painted in a warm palette of crimson, orange and ochre. Evocative of a giant flame, it made me feel like I was passing into the metalworker's forge. Indeed, Powell described Paul Evans as a man who "danced at the volcano's edge."

The layout at the Michener Museum required that, in order to access the Evans show, one first had to walk through a permanent installation titled "Intelligent Design," devoted to Delaware Valley studio craft artists such as George Nakashima, Wharton Esherick, and Toshiko Takaezu. Born and raised in Bucks County, PA, Evans belonged to the same artistic community. Yet Evans's furniture and sculpture—ranging from goopy "Sculpted Bronze" to sleek and shiny patchwork surfaces of chromed steel—stands in stark contrast to the earthy stoneware and wooden furniture that predominates in "Intelligent Design." This small yet dazzling show examines how Evans achieved such a remarkable trajectory, which helped redefine both the role of the artisan in the 20th century and how metalworking could be applied to furniture design.

Organized chronologically, the exhibition begins with a hinged brass cigarette box that Evans made in high school and a silver coffee pot from a four-piece coffee service that Evans completed at the Rochester Institute of Technology's School for American Craftsmen. Upon graduating from RIT in 1952, Evans was well poised to embark on a career as a designer-craftsman, as "someone whose full knowledge of materials and techniques allowed him (or her) to run his own studio making one-off hollowware and flatware with subtly textured surfaces while also trying to translate this aesthetic into designs to be made by manufacturers," according to catalogue essayist Edward S. Cooke Jr. Indeed, Evans's professor John Prip produced designs for Reed and Barton, and after RIT Evans went on to study at the Cranbrook Academy of Art, which produced such notable designer-craftsmen as Harry Bertoia and Jack Lenor Larsen.

Yet Evans left Cranbrook after less than a year, and, following a short stint as a living craftsman with Old Sturbridge Village in Sturbridge, MA, he returned to Bucks County in 1955. Departing from his background in fine jewelry and hollowware, he began to collaborate on furniture with Powell. The exhibition includes several fine examples of their partnership, including a fantastic coffee table constructed of band iron formed in a looped fish scale pattern under a walnut and slate top, as well as a wall-hanging cabinet with panels carved and gilt by Powell and the same looped iron pattern set into the top.

In 1964 Evans began producing furniture for the Directional Furniture Company based in High Point, NC, and by 1966 the Evans-Powell partnership had ended amicably. As Cooke Jr. writes in his catalogue essay, this new chapter "followed a design and fashion paradigm rather than a craft one." In this arrangement, Evans and his ever-expanding team produced multiples to be retailed in Directional's national network of showrooms. With an expanded shop and resources, Evans was able to

Coffeepot, 1952
sterling silver, ebony
5 ½ x 7 x 4 ¼"
COLLECTION OF PAUL R. EVANS
PHOTO: TONY FILIPE

Cabinet (forged-front), 1972
steel, brass, colored pigments, 23k gold leaf, painted wood
82 x 36 x 20"
COLLECTION OF MR. AND MRS. ALEXANDER VIK
PHOTO: COURTESY RAGO ARTS AND AUCTION CENTER

develop new techniques. One of the most striking and inventive, represented in the show by a circular dining table with eight armchairs, was "Sculpted Bronze," in which epoxy resin was troweled over an armature, then sandblasted and coated with atomized bronze. It has the look of cast bronze but is nowhere near as heavy. For his "Argente" technique, Evans and his crew clad furniture with patchwork compositions of welded, enameled and etched aluminum. His "Cityscape" series went in an entirely different direction, featuring sleek and shiny surfaces of patchwork steel.

All the while, Evans continued to apply these and other techniques to one-of-a-kind studio pieces, the most spectacular of which—and the most coveted by collectors—are the "Forged Front" cabinets and screens, composed of segmented compartments containing various metal forms, which Evans described as "sunburst, spider web, pipe, button or stalagmite." Vibrant pigments were often applied and sometimes the edges of the compartments were picked out in 23k gold leaf. They resemble curio cabinets from some strange planet.

One of the main strengths of the exhibition and superb accompanying catalogue are the detailed descriptions of Evans's metalworking techniques and exploratory use of materials. The catalogue also rightly discusses historical precedents to his work, whether Evans was conscious of them or not. It would have been nice to include some of these in the show; for example, Louise Nevelson's compartmentalized sculptures or Paul Frankl's "Skyscraper" cabinets. However the last tableau provided historical context in the form of a room setting of studio craft, mostly from the collection of Helen W. Drutt, recreating the kind of eclectic home where one might expect to encounter Evans's work.

Unlike many of his studio craft peers, Paul Evans did not stick to one iconic style. Rather, he constantly pushed forward with new forms and techniques, possessing an indefatigable capacity for inventiveness, which the Michener retrospective did a fine job of displaying.

Kimberly Sørensen has an MA from the Bard Graduate Center: Decorative Arts, Design History, Material Culture, and works as a 20th/21st design cataloguer for Rago Auctions in Lambertville, NJ.

"Donald Friedlich: Organic Matter"

James Watrous Gallery at
Overture Center for the Arts
Madison, WI
May 13–June 29, 2014

by Lena Vigna

Donald Friedlich has made his name with minimalist, often geometric, jewelry, streamlined and elegant pieces that are spare and serious in tone (even when the artist playfully experiments with various techniques and materials). The physical properties of Friedlich's chosen media—steel, stone, metals, diamonds and semiprecious stones, slate and glass—have been highlighted in the shape, form and construction of the jewelry itself. Over the years, he has made references to the natural world, favoring allusion over direct representation, with individual pieces acting as both a micro and macro view of aspects of our environment.

Names of past series, such as *Translucence*, *Organic* and *Interference*, have helped to direct or define a line of investigation, as he has explored material properties and aspects of adornment such as wearability and body responsiveness. Texture or the inclusion of a small sparkle (the edge of a piece of slate or a small diamond) provide touches of light and reflection, underscoring the beauty of natural materials and the role of jewelry as an accent, decorative element and statement. Arguably, Friedlich's jewelry has been an interruption—a subtle yet powerful attraction for the eye and a "break" on the body—responding to, defining, and defying the contours of the human form.

Friedlich's solo exhibition, "Organic Matter," recently on view at the James Watrous Gallery, highlighted past, present and a promising future, as the artist featured work from different series created during the last ten years or so. Buoyant, colorful, dynamic brooches and neckpieces suggested a new approach, while still maintaining connections to previous investigations.

The exhibition's design is worth noting, as it was thoughtfully managed, carefully blending the need to showcase a number of works in a small space, with a playfulness (and simultaneous seriousness) that was a metaphor for the jewelry itself. Rectangular covered tables arranged in a meandering path down the center of the gallery reinforced the underlying ideas of the work's relationship to things organic and fluid. Arrangements were set off from nearby groupings with alternating patterns of matte silver and gold paint, serving to unify the pieces while also allowing for differences.

Of the jewelry itself, the newest work holds center stage. Suggesting that subtlety is taking a backseat to vibrancy and visually potency, glass—Friedlich's primary medium of choice for some time—has been shaped into recognizable forms such as the stem portion of an orange, a celery stalk, a nautilus shell, or asparagus spear. Of these cast brooches, the artist has stated that the "idea of casting glass asparagus and celery just would not leave me alone." Friedlich's tenacity for working with glass, which he has sculpted, cast or ground, does not seem to waver, even when his subject matter becomes more explicit. These more obvious shapes and references sit next to works that obliquely talk about the natural world, architectural forms, color, and properties of matter.

While most of this jewelry is of a similar size, one neckpiece has a rather large pendant that is particularly intriguing for its ambiguity and its scale. Despite its blue tone, this hunk of glass resembles a life-size portion of human vertebrae—or part of a plant stalk. Either way, it is a columnar shape that would both echo the body and be separate of it.

The neckpiece is balanced by the most representational work in the exhibition: a brooch that appears to be a stick of butter (packaging and all) that is itself adorned with a large fly. While this overt depiction may at first seem an outlier, it highlights the sympathies of this well-versed artist, who reveals that he is not afraid to mix it up. It embodies a levity that Friedlich himself alludes to when he says of another new work, "The idea of wearing a stalk of celery as a brooch makes me smile."

Lena Vigna is curator of exhibitions at the Racine Art Museum, with a particular interest in the contemporary fields of adornment, sculpture, fiber, and installation.

Celery (brooches), 2013
glass, 14k gold
each 6 ⅛ x 1 ⅜ x 1"
PHOTO: LARRY SANDERS

Butter/Fly Brooch, 2014
wood, paper, paint, 14k gold, laser engraved pearl by Anya Kristin Beeler
4 ½ x 1 ⅛ x 1 ¼"
PHOTO: LARRY SANDERS

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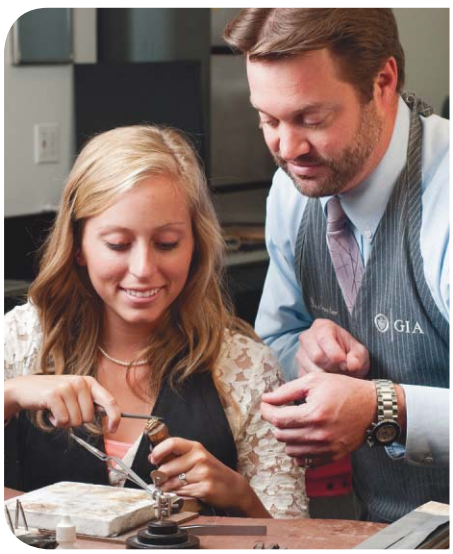

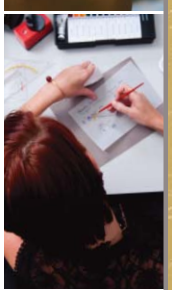

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Victoria Lansford • *Russian Filigree* • July 17-18
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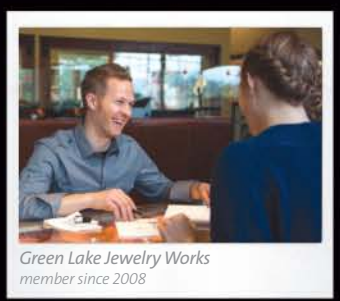

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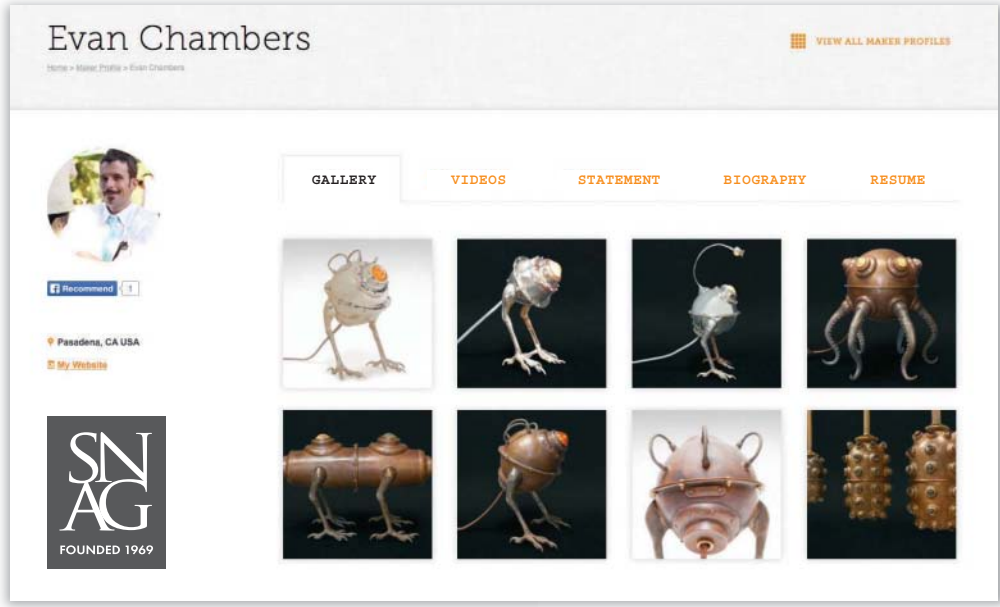

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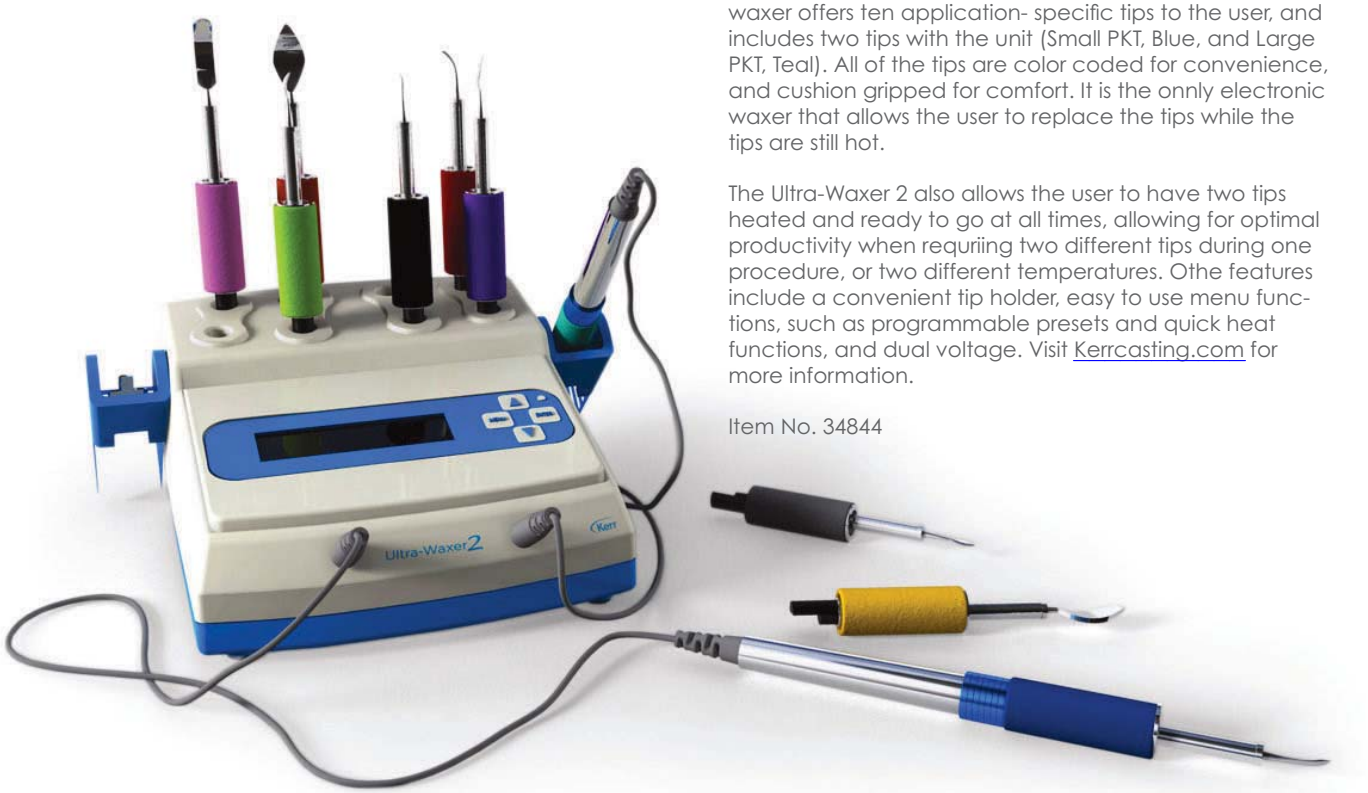

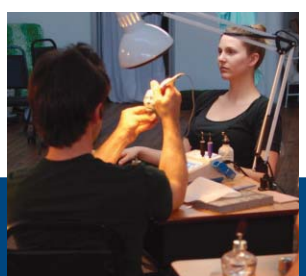

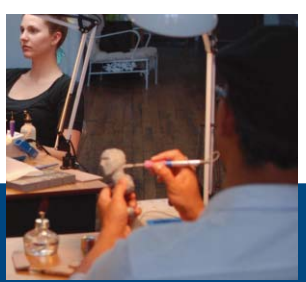

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